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THE

CEREMONIAL USAGES OF THE CHINESE,

B.C. 1121,

AS PRESCRIBED IN THE

"INSTITUTES OF THE CHOW DYNASTY STRUNG AS PEARLS;"

OR,

CHOW LE KWAN CHOO.

周禮貫珠

BEING AN ABRIDGEMENT OF THE CHOW LE CLASSIC,

BY

胡必相 HOO PEIH SEANG,

(DESIGNATED 夢占 MUNG CHEW).

TRANSLATED FROM THE ORIGINAL CHINESE, WITH NOTES,

BY

WILLIAM RAYMOND GINGELL,

INTERPRETER TO HER MAJESTY'S CONSULATE, FOO CHOW FOO.

LONDON:

SMITH, ELDER, & Cº, 65 CORNHILL.

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TO

SIR JAMES HOLMES SCHOEDDE, K.C.B.

LATE MILITARY GOVERNOR IN THE ISLAND OF CHUSAN,

AND ONE OF HER MAJESTY'S A.D.C.

THE FOLLOWING TRANSLATION

IS MOST RESPECTFULLY AND GRATEFULLY INSCRIBED

BY PERMISSION.

我國與英國相距五萬餘里為古職方所不載
象胥所未屬大自政教禁令小至飲食居處皆
與我國不同而文字語言則為尤甚雖其國於
前明已與我國道商而戾粵者大抵皆商賈之
輩而非其國之士君子自通光二十二年恩淮
江浙閩粵五港口得各設英國之領事府并詔
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令篆始於前領書若座晤予輒出胡夢占周禮
貫珠屬予授誦予初以周禮一徑文法古奧字
句聱牙老生宿儒尚難暢曉義旨考覈確切況異
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大概而已不謂講解之餘渠竟能心領神會凡
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量推九經嘉善而矜不能之意殊方絕域之人亦安徒窺見元聖制作精徹也哉道光三十年歲次上章閹茂余月中澣華人林高懷識譯譯周禮貫珠序

PREFACE TO THE TRANSLATION

OF

THE "INSTITUTES OF THE CHOW DYNASTY, STRUNG AS PEARLS,"

BY LIN KOW HWAIE,

TEACHER TO THE TRANSLATOR.

ENGLAND is distant from our country upwards of 50,000 li (16,000 miles), and was not noticed by the ancient *Chih fang* (an officer whose province it was to know the geography of the empire), neither had the *Seang* or *Seu* (interpreters for the northern and southern parts of the empire) had it on their list. The celebrity of this country arises from its government, religion, restrictions, and laws; and its less significant matters are comprised in kinds of diet, dwellings, and locality: these all differ widely from those of our country. Their literature, letters, conversation, and language, are still more different; nevertheless, they had commercial intercourse with our nation from the beginning of the *Ming* dynasty (1643). But those who came to the province of *Yue* (Canton) were, for the most part, merchants, and not the superior and talented men of the country. In the Twenty-second Year of *Taou kwong* (1842) it was graciously permitted that a British Consul should be established at the Five Ports; and it was moreover announced that all Englishmen might employ teachers and others to instruct them in the literature, writing, conversation, and forms of speech of this country, with the view of manifesting kindly feeling to those coming from afar.

My much respected pupil, Gingell (now in temporary charge of the Consulate), arrived from India in a troop ship during the Twenty-second year of *Taou kwong* (1842), and went to *Kin lin* (Nanking). He then gave his attention to the poetry, writings, and literature generally; at the same time acquiring the correct tones of the conversation and speech of China. This was to him an agreeable occupation: he continued its study, became interpreter, and then for awhile attained the seal of office.

I first met him at the late Consul Jackson's, and the "Institutes of the Chow Dynasty strung as Pearls," by *Hoo mung cheu*, was selected. He requested me to assist him in its perusal. I at first considered that the classic on the *Chow* Ceremonies was written in a style ancient and abstruse; and that its composition consisted of most difficult phrases, so that even scholars of long standing experienced great difficulty in obtaining the pleasure of a perfect knowledge of its principles and application. How much more, then, would it be to a stranger from another land, whose literature and language differed so essentially! So I thought only of explaining it in a general way, never imagining, that after I had enlarged on it he would so clearly comprehend it, and be equal to the task of translating it. During eight months he thrice read the work, and finally completed the translation: then did I undertake to write a Preface.

The *Chow le* work is a book compiled by *Chow kung* for the purpose of securing a time of peace and plenty. Now when *Kung* wrote this, the "Middle Kingdom" (China) had not even heard that there was such a nation as England; and who would have imagined that after so many thousands and hundreds of years (figuratively, for a very long time), an Englishman would arrive and peruse the work of *Kung*?

But if it is not the feeling and view of our Government, as head of one family throughout the world, to promote the intention of the nine king—to encourage those who do well, to shew some kindness to those possessing but small ability,—if it is not the wish, I repeat, to do all this, how much less, then, can strange countries and extreme distant lands have an opportunity of a glimpse even at the minute and abstruse ceremonies of the former sages.

Thirtieth year of *Taou kwong*, fourth moon, middle decade, the Chinese *Lin kow hwaie*, in remembrance, 1849.

PREFACE BY THE COMPILER,

HOO PEIH SEANG.

THE *Chow le* classic originated in the divine 姬 *Ke*[1] who assisted the young Prince (成王 *Ching wong*, 1108 B.C.) in (drawing up) the rites and observances which should tend to bring about peace and tranquillity. Although the official trusts which devolved upon the six[2] officers were essentially different, yet of a truth the intentions and maxims for causing every circumstance to attain its proper place by principles of right and justice were connected, like a string of 牟尼 *Mow ne*[3] pearls. Nevertheless, the style of the work is difficult, and the matter therein voluminous. Without a deep and minute acquaintance with the subject, it may be likened to a house of money, scattered abroad and thrown about without any one to manage it.

My years had well nigh attained to manhood[4] when I first sought to study the work on the Ceremonies of the *Chow* dynasty; but I was then unable to appreciate it completely, or understand it clearly. At certain times, when reading 制義 *Che e*,[5] I observed that in them the classics were moulded to another shape, and their difficulties solved, and that with them as a ground-work surprising literary compositions were produced; old colours dressed up in gay attire, causing my heart to be suddenly intoxicated with delight. Hence, upon times of cessation from imparting instruction, I constantly kept this classic in my hands, and, together with fellow-students, overcame the difficulties. But although I sought to attain a proficiency, so that the hand might respond to the mind—so rarely, indeed, and with such difficulty, attained—I desponded of ever doing so: nevertheless, I said, "It is not the classic which limits man's capabilities: of a truth it is man that puts a bound to his own natural talents." Thereupon I took the 禮經會元

[1] 周公 *Chow kung*, name, 旦 *tan*.
[2] Now the six boards.
[3] *Manaar* pearls.
[4] Thirty years.
[5] Certain form of literary composition.

Le king hwuy yuen,[1] compiled by 葉文康 *Yih wan kang*, of the 宋 *Sung* dynasty, clipped off the superfluous portions, and made up deficiencies, collated from the 註疏 *Choo shoo* work, and dressed it up in my own unworthy style, in order that the matters therein contained might be collected under their proper heads, and that the things mentioned might be separated and grouped, such as the *Le ke* work would call "a Series, or String of Pearls." Peradventure those who seek knowledge may be more easily enabled to read and retain it in memory, and it may, moreover, be of some slight assistance to writers of literary essays. To this end the Title of the Work is styled "Ceremonies of the *Chow* Dynasty, strung as Pearls."

After the book was compiled, many manuscript copies were taken; but, at the solicitation of my friends, it was put in course of publication.

I bore in mind that the present dynasty is binding closer its unanimity, and redoubling its splendour, and that men of literary attainments are rising up in numbers on all sides: scholars of deep lore will look upon this my humble attempt with but mere indifference. Then, again, I considered that men's original talents and capacities are various, and that this might serve as an elementary work for some young students. Its form, moreover, is convenient for carriage. Yes, truly, by this work may they go forward and see what 姬公 *Ke kung* devised and settled in his times, and thoroughly understand the meaning of the "cry of the *Che* bird," and the "footsteps of the *Lin* beast:" then will the complete classic[2] burst full upon their expanded view. But what I still more would desire is, that fellow-associates in the path of learning should press onward, and strive to attain a perfect knowledge of that work.

Written in the[3] 及修 *Keih sew* Hall, fifty-fifth year of *Kien lung*, 1797.

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[1] Name of a work on "Rites and Ceremonies collected under one head."

[2] In distinction from the present, abridged from the original work in six volumes.

[3] "At the proper time to adorn the body with virtues."

TRANSLATOR'S PREFATORY REMARKS.

THE following pages may, the Translator hopes, afford some insight into the forms and usages of the Chinese, who are to the present day but little changed from what they were nearly 3000 years ago. Few would give them credit for so much civilization at this remote period. All must, however, agree in acknowledging, that whilst other nations have risen and crumbled away, China has stood unchanged, the same in its government, in its laws. Whether, under the influence of extended intercourse with foreign nations, the prejudices and exclusiveness of this singular country will be overcome, remains a hopeful conjecture for the future.

The Preface to the Translation is given, as the Chinese who wrote it stipulated for its insertion. He is a gentleman of a most intelligent mind, and was private Tutor in the family of the late Chinese Viceroy of Foo chow. It serves to manifest the views which enlightened Chinese entertain of foreigners.

As many Chinese characters have the same sound, although of widely different signification, the Translator has inserted the original Chinese characters with their sounds in the English characters. When those words occur more than once in the Translation, the *Chinese* character is dropped and the English sound alone given in Italics.

LONDON, 1852.

INSTITUTES OF THE CHOW DYNASTY.

Now when the kings founded the empire, they determined the four cardinal points of the compass, and fixed the positions (of the court and market.) They divided and arranged the kingdom, by transverse lines north and south, and by a division of the territories into metropolitan and rural (or remote) districts. Officers were created and their several duties allotted. These provisions were all devised for the good of the people. A space of ground, 1000 le square, was styled the king's domain, outside of which were the 侯 *How*, 甸 *Teen*, 男 *Nan*, 采 *Tsae*, and 衛 *Wei*, "tenures," and beyond these were the 蠻 *Man*, 夷 *E*, 鎮 *Chin*, and 藩 *Fan*, "tenures;" these were all under the superintendence of 職方氏 *Cheh fang she*. The south-east direction was called [1] 揚州 *Yang chow*; and its guardian hill [2] 會稽 *Kwei ke*; its marshy and brushwood ground 具區 *Keu heu*; its waters [3] 三江 *San keang*; and its tanks, or sheets of water, the [4] 五湖 *Woo hoo*, or "five lakes." The south was named [5] 荆州 *King chow*; its guardian hill 衡山 *Hang sán*; its marshy and brushwood ground 雲夢 *Yun Mung*; its channels 江 *Keang*, and 漢 *Han*; its tanks 潁 *Yu*, and 湛 *Chan*, here read (*chan*). The country south of the yellow river was named 豫州 *Yu chow*; its guardian hill was called 華山 *Hwa sán*;

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[1] Now *Keang nan* province.

[2] Here read *Kwei*.

[3] The three *Keang*; 東江 *Tung*, 婁江 *Low*, and 松江 *Tsung keang*.

[4] *Woo hoo* 長塘湖 *Chang tang*, in *Che keang* province. 太湖 *Tae hoo*, in *Soo chow* province. 射貴湖 *Shay kwei hoo*, in *Gnan hay*. 上湖 *Shang hoo*, in *Soo chow*. 滆湖 *Keh hoo*, in *Gnan hwuy*.

[5] Now *Hoo nan* province.

its marshy and brushwood ground 圃田 *Foo teen*; its waters 滎雒 *Ying to*; and its tank 波 *Po*, and [1] 溠 *Tso*. The east was called 青州 *Tsing chow*; its guardian hill was named 沂山 *Ne shan*; its marshy and brushwood ground 望諸 *Wong choo*; its waters 淮 *Hwaie*, 泗 *Sze*; and its tanks 沂 *Ne*, and 沭 *Shuh*. The country to the east of the yellow river was called 兗州 *Yun chow*; its guardian hill 岱山 *Tae sán*; its marshy and brushwood ground 大野 *Ta yay*; its waters 河 *Ho*, and 沛 *Tse*; and its tanks 雷雍 *Luy yung*. The west was named 雍州 *Yung chow*; its guardian hill 嶽山 *Yo sán*; its marshy and brushwood ground 弦蒲 *Heuen poo*; its waters 涇 *King*, and [2] 汭 *Juy*; and its tanks 渭 *Wei*, and 洛 *Lo*. The north east was called 幽州 *Yew chow*; its guardian hill 醫無閭 *E woo Leu*; its marshy and brushwood ground 貕養 *He Yang*; its waters 河 *Ho*, and 沛 *Tse*; and its tanks 菑時 *Tse she*. Inside, or north of the Yellow river, was named 冀州 *Ke chow*; its guardian hill 霍山 *Ho sán*; its marshy and brushwood ground 揚紆 *Yang seu*; its waters 漳 *Chang*; and its tanks 汾 *Fun*, and 潞 *Hoo*. The north was called 并州 *Ping chow*; its guardian hill 恒山 *Hang sán*; its marshy and brushwood ground 昭餘祁 *Chaou yu Tsee*; its waters [3] 虖池 *Hoo tó*, and 嘔夷 *Heue*; and its tanks 淶易 *Lae e*. Thus did the high mountains of the nine chow form as it were the whetstone,[4] and the Yellow river the belt or girdle; and in every manner there was protection around the divine city. To this end the 司徒 *Sze too*, "ministers of instruction," established the capital, deter-

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[1] Here pronounced *Tso*. [2] Here read *Juy*. [3] *Hoo to*, here so pronounced.

[4] In ancient times all wore whetstones suspended at their sides, on which to sharpen swords, &c.

mined its dimensions by the 土圭 *Too kwei* gnomon,[1] and laid down its exact site by the sun's shadow.

When the sun was in the south the shadow it threw was short, and the heat was too great: when north, its shadow was long, and the cold too severe: when east, the shadow was thrown west, and the wind was too strong: and when the sun was west, then the shadow was east, and the weather too dark: none of these, then, were suitable. Now the extreme length of the sun's shadow at the summer solstice was one covid five inches, and this was called 地中 *Te chung*, "the centre of the earth," where heaven and earth united; where the four seasons blended; where the wind and rain met, and where the superior and inferior principles of nature (male and female) harmonized; here then the king's seat of government was set up, and its boundaries planted around with trees. The 匠人 *Tseang jin* surveyed the site of the court and government offices, determined its level by water,[2] and adjusted the bar (槷 *Neih* in the centre of the main gate) with the plummet and line.[3] In the centre of the city nine longitudinal and nine transverse roads were marked out. On the left was the temple of ancestors, on the right the altar of the gods of the land and grain. In the front was the court, and in the rear was the market-place. These rules were established. The princes of the 夏 *Hea* dynasty gave the temple the name of 世室 *She shih*, "hereditary mansion." The five mansions or rooms had nine flights of steps, on either side of the flight of steps was a window, and the walls of the rooms were covered with white-wash. Such were the established rules. The 殷人 *Yin jin*, "people of the Yin dynasty," gave it the name of 重屋 *Chung uh*, "the important house," and the hall was seven 尋 *Sin*[4] in length (56 covids) and raised three covids from the ground. Such were its fixed rules. The Chow dynasty (周 *Chow*), called it 明堂 *Ming tang*, "hall of intelligence." From east to west it was nine 筵 *Yen*[5] 81

[1] The gnomon was one covid in length and raised upon a mound formed of nine successive layers placed one upon the other.

[2] Water (as is also done in these days) was turned in upon fields, and the irregularities of the ground thus detected.

[3] Formerly, in the middle of the principal entrance or gateway, an upright pole was set up dividing the gateway into two halves. There were no small side doors as now in use.

[4] *Sin*, a measure of eight covids.

[5] *Yen*, a measure of nine covids.

covids, and from south to north seven yen, (63 covids.) To determine the measurement of the 室 *Shih*, or house, the 几 *Ke*[1] was employed. The *Yen* measure was used for the 堂 *Tang*, or hall, and the *Sin*, for the 宮 *Kung* palace, or hall of audience. The 步 *Poo*[2] measure was adopted for the measurement of the provinces and rural districts; and, for the public roads, the 軌 *Kwei*,[3] was employed. The entrance gate of the temple had seven large cross bolts (大扃 *Ta keung*,) each 3 covids; the 闈 *Wei*, or side gate, had three small cross bolts (*Seaou keung*). The back apartment, or 路 *Loo* gate, was 16 covids 5 inches. The 應門 *Ying mun*, or palace-gate, was six 雉 *Che*[4] (24 covids) broad. Within were nine apartments, occupied by the nine imperial concubines. On the outside, also, were nine apartments or mansions, the courts of the nine 九卿 *Kew tsing*.[5] The gallery or upper story of the king's palace-gate had a fixed standard height of five 雉 *Che*[6] (75 covids); and the palace of seven che or 105 covids. The upper story apartment of the imperial city or domain, was nine che, or 135 covids. The cross roads and paths were nine *Kwei*, or 63 covids wide. The road round the city was seven kwei, 49 covids, in width, and the roads in the metropolitan and rural districts were five kwei, or 35 covids. The established height of the palace-gate gallery was the standard for the height of the galleries in the outside district cities 都城 *Too ching*, and the rule for the palace-gallery was the standard for the city-galleries of all the princes. The width of the road compassing the city was the model for the centre roads in the prince's domains, and that of the provincial and country roads was the rule for the roads in the outside districts or cities. Hence did the 掌固 *Chang koo* give directions to the 士庶子 *Sze, Shoo, Tsze*, "sons of the nobles," as also to the body of the people, to keep these secure. There were three tours of inspection during the day, and at night, three rounds of watchmen. In this way the safety of the imperial domain was secured.

The 司險 *Sze heen* formed ditches and roads throughout, and planted

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[1] *Ke*, a measure of five covids.
[2] *Poo*, a measure of six covids.
[3] *Kwei*, a measure of seven covids.
[4] *Che*, a measure of four covids.
[5] *Kew tsing*, the three secondary guardians of the heir apparent, and the officers of (what are now called) the six boards.
[6] *Che*, a measure of fifteen covids.

them with wood (trees) to serve as barriers, and render them more durable. When there was no disturbance or other preventing cause, they were used as thoroughfares; but when there was occasion, they were obstructed and blockaded. Thus was the security of the empire attended to. There were also the 土訓 *Too heuen*, "road instructors," who were vested with the preparation and management of plans and maps of the land, in order to determine the localities proper for the production of different articles; and the 誦訓 *Sung heuen*, "exciting instructors," who took charge of, and consulted on the four quarters of the country, remarking all peculiarities and qualities, so that they might inform the King of any matters worthy of his attention. The 千方 *Too fang* superintended the measurement of the surface of the country, and adjusted all situations to the four cardinal points. The *Ying fang* was charged with the adjustment of the boundaries, and took care that there were no[1] irregular pieces of ground. The myriads of spots, however far distant, were they not all under the rule of the king's courts?

Now there were three palaces, one called 燕朝 *Yen chaou*, situate within the 路門 *Loo mun*, or Loo gate, and which was the court of rejoicing for the king and his house, "his blood kindred." This was under the supervision of the 太僕 *Tae puh*, and the 小臣 *Seaou chin*, "officers. The other was named the 治朝 *Che chaou*, and was situated on the outside of the Loo gate, where the king daily gave audiences, and regulated his kingdom. This was under the charge of the 宰夫 *Tsae foo*, and 司士 *Sze tze*. The third, called the 外朝 *Wae chaou*, was situated on the outside of the 庫門 *Koo mun*, or Koo gate, where the king submitted inquiries to the people,[2] and gave audiences on affairs of state. This was under the superintendence of the 小司寇 *Seaou sze kow*, and 朝士 *Chaou sze*. The rules or forms applicable to the *Wae chaou* were under the charge of the *Chaou sze*: but when danger threatened the state, when removal of the court was intended, or the election of a prince, was referred to the people, the trust devolved upon the *Seaou sze kow*. Now as regards the arrangements of the court: on the left were nine fences of prickly shrubs, and the [3] 孤

[1] That all portions of ground were square.

[2] In ancient times the kings referred many matters to the people.

[3] The three Koo officers; *Shaou sze*, *Shaou foo*, and *Shaou paou* 少師 少傅 少保

Koo, the [1] 鄉 *Tsing*, and the 大夫 *Ta foo*, were placed there. On the right were nine prickly fences, and here the five ranks of nobility took up their position. In the front were three 槐 *Kwae* trees, where the three [2] 三公 *San kung* dwelt. On the right was the 嘉石 *Kea shih* [3], for disciplining the remiss and idle; and on the left was placed the 肺石 *Fei shih* [4] stone, for the promotion of the poor and destitute. Here, too, there were subordinate officers who with whip and voice attended to the duties of keeping the road clear, the prevention of insult to the court and of irregular standing up, and the repression of the confused jabbering of a multitude of voices. Oh, how majestic and severe were the observances! Of the *Che chaou* throne, the *Sze tze* had charge, regulating its ceremonies, and superintending its arrangements as to order. The control of the subordinate officers—the behests as to the entertainment of visitors and guests—the reports of ministers to the king, and the presentation of memorials from the people, devolved upon the *Tsae foo*, whose charge it was to apply the rules. The king's throne faced south, the three *Kung* north, the three *Koo* east, and the *Tsing* and *Ta foo* west. The superannuated officers of the family of the king (*i. e.* those bearing the same surname), and the 虎士 *Hoo sze* were stationed on the left of the Loo gate, and the *Tae puh* the 太右 *Tae yew*, with their attendant subordinate officers, were located on the right of the *Loo* gate. When the king went to council, the *Tae puh* first adjusted the throne; the 師氏 *Sze she* regulated the court; the 冢宰 *Chung tsae* assisted the king in the administration; and the *Sze tze*, were the ushers, or introducers to court. (擯 *Pin.*) The (three) *Koo*, and the (nine) *Tsing*, bowed separately to the king; the *Ta foo* bowed in a body; while the *Sze* [5] bowed three times on the side. The king

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[1] *Tsing*, officer of the six boards and the *Ta foo*, of which there were 24 in number.

[2] *Kung*, 太師 *Tae sze*, 太傅 *Tae foo*, 太保 *Tae paou*.

[3] *Kea shih*, name of a certain stone which had variegated lines across it, where those persons who were vagrant and idle were admonished and corrected, answering to the "stocks."

[4] *Fei shih*, name of a stone on which all might make known their grievances to the king as he passed by.

[5] *Sze*, those below the third rank were called Sze. There were three classes, 上中下士 *Shang*, *Shung*, and *Hea Sze*.

returned these salutations by a bow to the right and one to the left side of the door. So important were the ceremonies! When the king went to the 燕 *Yen* court, there the adjusting of the throne devolved upon the *Sze tze*, or ushers, who were charged with this duty at the instance of the *Tae puh;* the *Seaou chin* assisted in adjusting the throne of this palace; and the 御僕 *Yu puh* attended to the king's behests issued from the *Yin* throne. Oh, how strict were the observances!

When the princes of the empire had memorials for the throne, the charge devolved upon the *Tae puh;* when the (three) *Kung*, (three) *Koo*, and (six) *Tsing*, had addresses, the charge fell upon the *Seaou chin;* and when the host of minor officers had memorials to present, or the common people wished to learn the will of the king, then the charge devolved upon the *Yu puh*. These, then, were the established rules of the three palaces.

As to their internal arrangements, the 虎賁 *Hoo pun* had their station inside, and kept guard over the king's palace. The *Kung ching* superintended the admonitions, behests, investigations, and prohibitions; and regulated the number of servants of the different officers. At the end of the month he estimated their emoluments and provisions, and at the close of the year examined into what they had done. The 宮伯 *Kung pih* had charge of the orders of government and arranged the salaries of the officers, selected those who were worthy of praise, and made provision for the alternate charge of the eight tents. At the end of the month arrangements were made for the pay of all, and at the close of the year selections of the most meritorious were made. These all, then, resided and kept guard, and encircled the palace with their protecting care, and they were deemed by the son of heaven as his heart and bowels (highly necessary and dear to him). Hence it became imperative to look into their meritorious actions and deserts; to search out their virtuous deeds; to number their tens and fives, and to instruct them in the principles of reason and the polite arts: by this means they were induced to act well in all things. It was also requisite to distinguish between those inside and those outside; to keep an account of those passing in and out; to dismiss the dissolute and slothful; and to exclude the irregular and corrupt: by this means they were roused to attention, and restrained from wickedness. Were not all those who were alternately in charge of the eight tents men of correct principles and profound learning?

We now come to speak of the *Nuy ching*.[1] The 內宰 *Nuy tsae* had charge of the king's mandates; communicated the female observances to the six palaces and nine Imperial concubines; taught the nine female attendants the rules con-

[1] *Nuy ching*, inner government, meaning the empress.

nected with female work (weaving, &c.); regulated their dress, preventing irregular and corrupt costume; and arranged their work, and looked it over from beginning to end.

At the 中春 *Chung chun* time, "second moon," he announced the arrival of this season to the queen, who collected together the ladies of officers serving inside and outside of the palace, and put in order the silk-worms in the north suburbs, that the dresses used at times of sacrifice might be manufactured from their produce. At the close of the year he summed up their emoluments and provisions; examined into their services; drew comparison between much and little work performed; distinguished the coarse and fine texture of their productions; and rewarded or fined them accordingly. At times of great offerings of sacrifice, or when there were distinguished visitors or guests, the queen poured libations on the ground and made offerings, and the beautiful gem drinking-cups were used; on these occasions he also assisted. Further, the 閽人 *Hwan jin* attended to the prohibitions of the 中門 *Chung mun*, "centre gate," of the king's palace, made notes of entry and exit, and of the times of opening and closing the gates. So rigid were the interdictions of the palace gates! The 寺人 *She jin*, "eunuchs," enforced the restrictions and mandates applicable to the males and females inside the palace, attended them in and out, and watched over the state of affairs therein. So minute in every particular were the regulations of the palace courts! Now the king, moreover, had *Tae chuh*,[1] and the queen had 女祝 *Nyu chuh*: the king had likewise[2] 太史 *Tae she*, and the queen had *Nyu she*. This leads us to speak of the 典婦功 *Teen foo kung*, the 典絲 *Teen sze*, and the 典枲 *Teen se*, officers.[3] To conduct matters of female work in the rear palace, men of learning were absolutely required, and therefore outside men were employed to supervise the female work. The 染人 *Jen jin*, "dyers," 追師 *Suy sze*, and 屨人 *Leu jin*, "officers," had charge of matters of ornament and dress connected with the queen's palace; this was also done by those who devoted their minds to the study of moral duties; and for this reason *outside* men

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[1] 太祝 *Tae chuh*, an officer who communicated with, or interceded with, the gods at times of sacrifice.

[2] 女史 *Tae she*, an officer who recorded the acts, whether good or bad, of the king.

[3] Inspectors of female work, *viz.* silk and hemp.

took cognisance of and regulated ornaments and dress. Thus the consequences of the prodigality or thriftiness of the king, and the effect produced in the manners of those around by the good examples and instructions of the queen's palace, were so important, that if the charge of these matters had not been entrusted to men of learning, would there not have been anxiety lest the government of the kingdom should suffer?

But to regulate and well govern the state, it became highly necessary that *the person* should in the first place be adorned. Not to mention the *Sze she*, who announced to the king any excellent acts for his notice and imitation, there was the 保氏 *Paou she*, whose charge it was to point out to the king vicious actions. Then followed the abstruse ceremonies attendant on eating and drinking, of dress and of charioteering; and remissness on any one of these matters was not tolerated.

For eating, the six[1] kinds of grain were made use of; and good food (膳 *Shen*) was duly prepared and eaten daily. The six[2] *Sang* were also employed. For drinks, there were the six[3] *Tsing*, or pure things. The *Chin*, or excellent food of eight kinds, was made use of, viz. deer, pheasants, and other game. Of *Sew* savoury viands, there were 120 dishes, and of sauces 120 jars. There were twelve tripods, and every thing had its 俎 *Tsoo*, "block," on which the meat, &c., was cut up. These the 膳夫 *Shen foo*, had to look after. Of the six[4] domesti-

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[1] 六穀 *Luh kuh*, "six grains;" viz. 1. 稌 *Too*, rice cultivated in water: there are two crops annually; 2. 稷 *Tseih*, pannicled millet: the grains are round and yellow, also called 小米 *Seaou me*; 3. 黍 *Shoo*, a red-coloured round grain, also called 膏粱 *Kaou leang*; 4. 粱 *Leang*, or 糯米 *No me*, glutinous rice; 5. 麥 *Meh*, "wheat;" and 6. 菰 *Koo*, a description of rice produced from marshy ground, one crop annually.

[2] 六牲 *Luh sang*, horses, kine, sheep, fowls, dogs, and swine.

[3] 六清 *Luh tsing*; viz. 1. 水 *Shwuy*, water; 2. 漿 *Tseang*, thick rice water; 3. 醴 *Le*, sweet wine; 4. 涼 *Leang*, sea water; 5. 醫 *E'*, juice of the arbutus; 6. 酏 *E'*, rice and wheat boiled to a broth.

[4] 六畜 *Luh chuh*, the six domesticated animals used in sacrifice. (See *Luh sang*.)

cated animals (see six *Sang.*) Of the six[1] beasts, and six[2] birds, dead or alive, fresh or dried; of the offerings of the savoury viands used in sacrifice; of the articles of proper daily food; of savoury rich viands used on occasions of entertaining guests; of food offered at funerals; as also of the offerings and preparations of birds and beasts, the 庖人 *Paou jin* had the charge. In the palace of the king matters connected with the cutting up of animals; boiling, roasting, and mixing together; all preparations of dried meats; soups; dried meat without bones; the dividing the victims in half; meat with the bones, and dried fish, these were all looked after by the 内饔 *Nuy yung.* Of matters outside or in the temple: the cutting up of victims; the boiling and roasting of meats; the slicing of dried meats; the salting and drying of meats in the sun; meat soups; large slices of meat without bones, and the preparation of the same; the management of the tripods; the cutting up blocks; the choice of victims for offering, and the preserving of fish dried with their bones, were under the charge of the 外饔 *Wae yung.* The 亨人 *Pun jin,* had the preparation of the tripods and boilers; and he prepared the requisite fire and water, and the materials necessary for mixtures. The 甸師 *Teen sze* supplied or prepared the 粢盛 *Tse shing,*[3] and was also entrusted with the offering up of wild fruits and squashes, or melons. The 獸人 *Show jin* prepared animals; the *Yu jin,* fish; and the 鼈人 *Peih jin* made ready the *Peih* (a description of tortoise) tortoises, and shell-fish. The 腊人 *Seih jin,* had the preparation of roasted meats, and meats dried in the sun, of large lumps of meat dried without bones, and of victims cut in half. All these were designated precious viands, and were in daily use by the king. But did the divine king make use of these fat and good viands only to satisfy his appetite, and as a pleasure? Refer to the rules for the charge of proper food as

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[1] 六獸 *Luh show;* 1. 野豕 *Yay choo,* wild hog; 2. 麏 *Keun,* a species of deer very timorous, which flies from its own shadow; 3. 鹿 *Luh,* stag; 4. 兔 *Too,* hare; 5. 麋 *Me,* a large kind of deer; 6. 熊 *Heung,* bear.

[2] 六禽 *Luh kin;* 1. 鳩 *Kew,* wild dove; 2. 鶉 *Gan,* small quail; 3. 雁 *Yen,* wild goose; 4. 鴿 *Ho,* pigeon; 5. 雉 *Che,* pheasant; 6. 鷻 *Tun,* "a large quail."

[3] *Tse shing,* cakes made of rice and stuffed with sweetmeats: there are many sorts.

laid down in the *Shen foo* section.[1] "At the daily or ordinary meals of the king, good food was offered up by the *Shen foo*, who assisted also in offering sacrifice (to the first person who introduced cookery, and in honour of whom respectful observances were introduced). After having presented the sacrifice or offerings to the king, each separate dish was tasted by the *Shen foo*, and then the king partook of them." In this way there was careful observance against any thing that might happen (alluding to poison). There was music when the honours of the table were commenced, and after meals there was again music: pleasureable sensations were thereby induced, and digestion promoted. In the spring were offered up, young lambs, young pigs, and good food dressed with cows' lard. In summer, dried deers' flesh, dried fish, and good food served with dogs' fat. In autumn, calves, small deer, and good viands, served up with wild-fowl fat: and in winter, fresh fish, wild geese, and good food, served with sheep's fat. The *Paou jin*, to this effect, made due provision for the different seasons. If the bullocks bellowed in the night, the flesh was deemed poor and unhealthy, with a disagreeable smell and flavour; if the dogs had their posteriors bare and red, and they were fleet of foot, the meat was deemed rank and of bad smell; if the feathers of birds were of a dull colour, and the note of the bird croaking, the meat was deemed unserviceable; if the pigs stared wildly, and their eye-lashes were glued together, the flesh was deemed glandular and filthy; and if a horse had a black line along the spine, and was galled, it was deemed diseased, and suffering with the 螻 *Low* disease. In this way the *Nuy yung* discarded the bad from among the six kinds of animals. In the winter time, wolves were offered up; in the summer, small fawns; and in the spring and autumn, all kinds of wild beasts were offered. In this manner the *Show jin* alleviated the troubles incident to the four seasons (alluding to destruction of crops by wild beasts). There were proper seasons fixed for hunting. Fish were snared in season, and there was a fixed time for spearing the tortoise and 鼈 *Peih*. In the spring, *Peih* and shell-fish were presented, and in the autumn, tortoises and fish were offered. These, then, were the prescribed rules for presenting food (nourishment), and these were the principles to be observed in partaking of all things.

Now the king had one principal meal (*Keu*), daily. The 醢人 *Hae jin* made ready sauces to the number of sixty pots, and the 醯人 *He jin* prepared sixty pots or jars of sour wine. On fast days, and on days of offering to heaven and earth, there were three *Keu*, or principal meals, in order to rectify the state of the heart; for in intercourse with the gods, before whom nothing is dark or obscure, it was highly necessary that a change should be made, and an increase to the ordinary quantity taken, so that the body might be supported. But when there

[1] Alluding to a section of the great work, of which this is only an abridgment.

was no fast day, there was only one *Keu* meal. At times of state mourning, dearth, visitations of disease, calamities (by fire or water), heavy afflictions (such as rebellions, &c.), neither were the ordinary meals nor the *Keu* meal eaten.

But, amid all the things which were so strictly attended to, there was nothing more so than the regulation of wine. The five[1] *Tse* were distinguished by name, and called 泛齊 *Fan tse*, 醴齊 *Le tse*, 盎齊 *Gan tse*, 緹齊 *Te tse*, and 沈齊 *Chin tse*.

The three[2] occasional wines (for guests) were distinguished and named 昔酒 *Seih tseu*, 事酒 *Sze Tseu*, and 清酒 *Tsing tseu*. The four[3] drinks were distinguished and called, 清 *Tsing*, *E*, 漿 *Tseang*, and 酏 *E*. These were all under the charge of the 酒正 *Tseu ching*.

Now we come to speak of the utensils used at times of sacrifice and at entertainments of guests; of things used by the children of the king and queen at banquets; of the excellent viands and things used at entertainments given to the veteran officers, and the offspring of officers who had died in the service of the state; all of which things were under the peculiar province of the *Tseu ching*. There were certain recipes for giving out the materials for wine, and for putting the wines into the vessels there were also specific directions, for the times of drinking wines there were likewise rules. The [4]six *E*, "wine-cups," had boats

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[1] 五齊 *Woo tse*, "The five *tse*:" 1. *Fan tse*, rice-water which has undergone fermentation; 2. *Le tse*, wine in which dregs have formed; 3. *Gan tse*, wine in which the dregs have risen to the surface; 4. *Te tse*, wine in which the dregs have congealed, and of which the colour has become reddish; 5. *Chin tse*, pure clear wine in which the dregs are subsiding.

[2] 三酒 *San tseu*, "the three *tseu*:" 1. *Sze tseu*, wine made specially for any particular occasion; 2. *Seih tseu*, wine which has become ripe; 3. *Tsing tseu*, old, clear, and fine wine.

[3] *Sze yin*: 1. *Tsing*, strained wine; 2. *E*, made from congee, or rice-water; 3. *Tseang*, made from rice-water; 4. *E*, made from congee, and cleared.

[4] 六彝 *Luh e*, the six *E* "wine cups:" 1. 虎彝 *Hoo e*, 2. 蜼彝 *Luy e*. These wine cups were used in the time of *Yu*; one had a tiger on it, typical of majesty; the other had a kind of monkey, typical of knowledge; 3. 雞彝 *Ke e*, the wine-cup of the *Hea* dynasty, with a pheasant on it, typical of elegance; 4. 鳥彝 *Neaou e*, typical of tender feelings and virtue. On it was a phœnix, said to appear at felicitous

or hollow platters[1] by which intimation was given when the due quantity was exceeded, so that there was a wholesome check upon dissipation.

The six[2] *Tsun* were accompanied by the 罍 *Luy*,[3] which indicated the necessity of moral restraint, and represented the miseries of dissolute actions. These emblems manifested to the lord of men the due limit to which indulgence of wine might be carried. From this it may be inferred that the 秉氏 *Ping she*, "subordinates of the autumnal officers" (board of punishment), had the control over the consumption of wine, and kept strict guard against any excess. The 司虣 *Sze paou*, "subordinates of the 市官 *She kwan*" (now board of revenue), were charged with the duty of preventing bands of idlers from wandering about the streets in search of wine. Were not these efficient restrictions for restraining the people?

Now the 司服 *Sze fuh*, had charge of the king's robes for occasions of rejoicing or afflictions. When sacrificing to the 昊天上帝 *Haou teen shang te*

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times; 5. 斝彝 *Kea e*, wine-cup with handles, and the cup of the *Yin* dynasty; 6. 黃彝 *Hwang e*, the cup of the *Chow* dynasty, which had eyes painted on it in gold.

[1] 舟 *Chow*, vessels shaped like boats, in which the wine-cups were placed, in the same manner as tea cups are placed in saucers, the bottom of the saucer being open.

[2] 六尊 *Luh tsun*, "the six *tsun*:" 1. 泰尊 *Tae tsun*, "the cup of the time of *Yu*, a very coarse earthenware cup; 2. 山尊 *San tsun*, the cup of the *Hea* dynasty, with a hill drawn on it; 3. 著尊 *Cho tsun*, a cup of the *Yin* dynasty, without feet, hence called *cho*; 4. 象尊 *Seang tsun*, a cup like ivory; 5. 犧尊 *He tsun*, the *Tsun* cup of the *Chow* dynasty, adorned in imitation of kingfishers' feathers; 6. 壺尊 *Hoo tsun*, "in shape like a *Hoo* vessel," like a high coffee-pot.

[3] *Luy*, a vessel in which was represented clouds and lightning; an "assistant platter or cup," in which the remains were put after drinking, a sort of slop-basin.

he wore the large 大裘 *Ta kieu* fur robe and crown.[1] On sacrificing to the line of former kings, the 衮 *Kwen*[2] robe and crown were put on. When making offerings to the three generations of kings (anterior to) these invitations were issued for practice in archery, and the 鷩 *Peih*[3] robe and crown were worn. On sacrificing to the spirits of the hills and streams of the four quarters, and of distant hills, the 毳 *Chuy*[4] robe and crown were put on. At offerings to the gods of the land and grain, and at the "five[5] sacrifices" the 希 *He* robe and crown were worn. On sacrificing to the spirits of the hills, forests, banks, and plains, and at all other minor sacrifices, the 元 *Yuen* robe and the crown were worn. The untanned leather cap (韋弁 *Wei peen*) was made use of in military expeditions and in hunting, &c., and the tanned leather cap (皮弁 *Pe peen*) was worn when giving audience. It was highly

[1] A large fur garment which had twelve drawings on it; sun, moon, stars, hills, dragon, flowers, &c.

[2] *Kwen* robe, nine drawings on it.

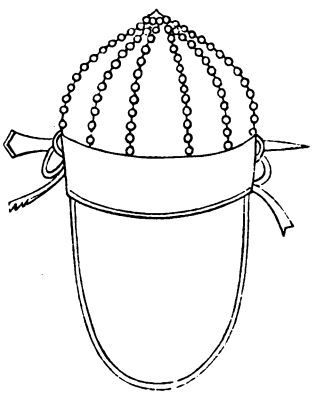
[3] *Peih* robe, seven drawings on it.

[4] *Chuy* robe, five drawings on it.

[5] 五祀 *Woo tse*, "five sacrifices:" 1. 門 *Mun*, "doors;" 2. 户 *Hoo*, "lentels;" 3. 竈 *Chaou*, "furnace;" 4. 中霤 *Chung lew*, "middle apartments;" 5. 行 *Hing*, "roads."

[6] *He* robe, with three drawings on it.

essential that there should be just distinction made in the names of these different things.



The 弁師 *Peen sze*, looked after the king's five different crowns. The inside lining of the crowns was red, as also were the 延 *Yen*, (flat piece or covering the top of the crown,) the 紐 *Neu*, (ties which bound it on,) the 笄 *Tse*, (the jewelled pin which passed through the crown, and to which the ties were hooked,) and the 紘 *Kung*, (chin-strap.) The pendant strings were made of five colours: of these there were twelve, each of which contained six gems of five different colours. These rules or arrangements required minute attention.

We now come to the *Teen sze*, who received the fine work, and prepared the silk and raw silk not yet formed into threads; the *Teen tse*, who received the coarse work, and had charge of cotton threads; and the 司裘 *Sze kieu*, who looked after the full dress fur garments which he kept in readiness for the king to wear when he sacrificed to heaven. In the 中秋 *Chung tseu*, "eighth moon," *Leang kieu*, fine fur garments were presented. The 玉藻 *Yu tsaou* section calls them 黼裘 *Foo kieu*, "patchwork of white and black." These were the clothes worn by the king when making vows, when issuing behests for the troops to swear to, and when hunting. In the 季秋 *Ke tseu*, "ninth moon," 功裘 *Kung kieu*, (very fine fur garments,) such as fur from the fox and the 麑 *Me* (a description of fawn), were worn. When these were in excess, they were distributed among the high officers at the king's pleasure.

Now as regards the six[1] descriptions of robes of the empress, under the charge

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[1] 六服 *Luh fuh*: 1. 褘衣 *Wei e*, embroidered-like feathers, and worn at the time of offering sacrifice; 2. 揄狄 *Yaou teih e*, robes embroidered with birds (pheasants); 3. 闕狄 *Keue teih e*, plain embroidered robes; 4. 鞠衣 *Keuh e*, yellow-coloured robes; 5. 展衣 *Chin e*, white coloured robes, worn on ceremonial

of the 内司服 *Nuy sze fuh*, they were *Wei e*, *Yaou teih e*, *Keue teih*, *Keue e*, *Chin e*, and *Twan e*, all of which had white silk lutestring lining. Distinction was made between the dress worn by the empress and that worn by the ladies inside and outside the palace: the latter wore only the *Keue e*, *Chin e*, and *Twan e*, with the white lining. The officer who had charge of the queen's head-dresses was the *Suy sze*. These dresses were 副 *Foo*,[1] 編 *Peen*,[2] 次 *Tsze*,[3] 衡 *Hang*,[4] and the 笄 *Tse*.[5] On the head were worn ornaments of gold and silver for which there were established patterns. The charge of the king's and queen's shoes devolved upon the *Leu jin:* there were red shoes with thick soles and black shoes with thick soles, having red and yellow silk tassels with green ears at the points of the toes; plain shoes with their bottoms, and hempen shoes with their soles. Distinction was made between the shoes of the king and queen, and those worn by the officers and their ladies, for the latter wore the [6]命屨 *Ming leu*, the [7]功屨 *Kung leu*, and the [8]散屨 *San leu*. For those below them there were also appropriate ornaments for the feet, and established rules for the guidance of the wearers.

Now the other officers, such as the *Kung*, "dukes," wore the [9]衮冕 *Kwen kwan* robe and crown. The *How*, "marquisses," and *Peh*, "lords," the *Peih kwan*,[10] robe and crown, and the *Tse*, "knights," and *Nan*, "barons," the [11]毳冕 *Chuy kwan* robe and crown. The *Shaou paou*, or secondary guardians of the heir apparent, wore the [12]希冕 *He kwan* robe and crown, and the six

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visits to the king, and for the reception of visitors and guests; 6. 緣衣 *Twan e*, robes of a black colour—night, or sleeping robes.

[1] *Foo*, Queen's crown of silver and gold. [2] *Peen*, a plaited ornament of hair.

[3] *Tsze*, the same as the above, but of a different shape, plaited in with the other hair, and made up.

[4] *Hang*, a pin passed horizontally through the hair to keep ornaments on.

[5] *Tse*, also a pin for the same purpose, both made of gems.

[6] *Ming leu*, officers' and ladies' shoes. [7] *Kung leu*, embroidered shoes.

[8] *San leu*, coarse plain shoes.

[9] *Kwen kwan*, having on it nine paintings, with dragons, hills, &c., but without sun, moon, and stars.

[10] *Peih kwan*, having on it only seven paintings, being without the dragons and hills of the *kwen kwan*.

[11] *Chuy kwan*, bearing five paintings, being minus the "pheasants," and "fire," painted on the two former.

[12] *He kwan*, having three paintings of rice, and the open device.

卿 *Tsin*, (now the boards), and *Ta foo*, wore the 元冕 *Yuen kwan*[1] robe and crown. All the dukes had to their crowns nine pendant silk strings of five colours, with nine gem beads to each string; the marquisses and lords had seven pendant strings, with seven gem beads, in like manner, to each string; and the knights and barons had five pendant silk strings, with five gem beads to each string, and all had the 玉鎮 *Yu chin*,[2] and 玉笄 *Yu tse*.[3] Were not the different ranks distinguished from the king?

The dyeing of raw silks and wrought silks was the business of the *Jen jin*. In the spring the dyed silks were dried in the sun; in the summer they dyed light reds and sombre colours; in the autumn they dyed all sorts of colours; and in the winter the work done was presented. All matters relative to dyeing devolved upon this officer. For the dyeing of feathers, there was the 鍾氏 *Chung she*. Three dips in the dye produced a light-red colour; five dips a deep-red; and seven dips made dark colours. Vermillion was used, being poured into red glutinous rice and boiled. The 慌氏 *Fang she* were charged with the business of producing a white colour in the raw and wrought silks by means of boiling. To effect this object, lime-water was made use of, in which the silks were immersed. During the day they were exposed to the sun, and at night they were again plunged into the vessel containing the liquid. They employed lime-water (from burnt lime), in which the wrought silks were rinsed, and then put into a dye-tub and submitted to a process of dry limeing.

In drawings and paintings of various colours, the east was represented by azure, the south by carnation colour, the west by white, and the north by black. The heavens were represented by a dark sombre colour, and the earth by yellow. Alternate pieces of green and carnation colour were called 文 *Wan*; red with white, 章 *Chang*; white with black, 黼 *Foo*; and black with green was denominated 黻 *Fuh*. The five colours so employed were called 繡 *Lew*. To represent the earth or ground, yellow colour was used, and its form was represented as square. The heavenly seasons alternated. Fire was represented by round spots; hills by the *Chang* colour; and water by 龍 *Mang*, particoloured. The representation of birds, beasts, snakes, and the various tinges of the four seasons, clearly depicted in their proper positions and forms, was called *Keaou*,

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[1] *Yuen kwan*, having no painting on it, but of a sombre colour.

[2] *Yu chin*, beads, which fell over and covered the ears.

[3] *Yu tse*, a pin with gems, which passed through the cap and kept the flat top on.

"art," or "cunning." The different colours were laid on after the outline had been drawn in white chalk.

Now, beside the palace dresses and the other majestic pomps which required due distinction, none required it more so than carriages and banners. The 巾車 *Kin keu* had charge of the orders of government as regards the state carriage, together with arranging the different orders of flags and ensigns. The trappings[1] of the 玉路 *Yu loo*, "gem-ornamented chariot," had twelve pendant silk strings of five colours, and in this chariot the 大常 *Ta chang*[2] was hoisted with its twelve streamers. It was used on occasions of offering sacrifice. The accoutrements of the 金路 *Kin loo* carriage had nine pendant strings and gold ornaments, and the 大旂 *Ta ke*[3] was carried. This carrriage was employed on great occasions, and when any one bearing the same surname as the king was appointed to the charge of a boundary. The trappings of the 象路 *Seang loo* chariot had seven pendant strings and ivory ornaments, and carried the 大赤 *Ta chih*.[4] This was used when going to audiences, and when men having different surnames to the king were appointed to a border. The 革路 *Kih loo* carriage was bound with leather, had five tasselated appendages, and carried the 大白 *Ta peh*[5] flag. It was used on military occasions, and when appointments to the four 衛 *Wei* tenures were made. The 木路 *Muh loo* chariot had a dark-coloured belly-band for the horse, and a head-dress ornamented with feathers of the stork. The 大麾 *Ta hwuy*[6] banner was hoisted upon it. This carriage was employed on hunting expeditions, and on appointments to the *Fan* tenures. These, then, were the five equipages of the king.

When the queen accompanied the king to sacrifice, she rode in the 重翟 *Chung tee*[7] chariot. The 厭翟 *Yeu tee*[8] carriage was used by the queen when she visited with the king; the 安車 *Gan keu* equipage was made use of when

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[1] 樊纓 *Fan ying*; *fan*, the belly-band; *ying*, the bridle or head piece.

[2] *Ta chang*, flag with sun, moon, &c., painted thereon.

[3] *Ta ke*, flag with dragons on it.

[4] *Ta chih*, a flag made of red silk.

[5] *Ta peh*, flag made of white silk.

[6] *Ta hwuy*, dark-coloured flag.

[7] *Chung tee*, double layers of birds' feathers.

[8] *Yeu tee*, feathers laid on like scales.

the queen visited the king in court; the 翟車 *Tee keu* chariot was used when her majesty went to pluck the mulberry leaf; and the 輦車 *Neen keu* carriage was employed when she went backwards and forwards within the precincts of the palace. These were the five equipages of the queen. Those officers beneath the king, such as the three[1] *Koo*, "secondary guardians," made use of the 夏篆 *Hea chuen*;[2] and the *Tsing*, "nobles," rode in the 夏縵 *Hea man*;[3] the *Ta foo*, "high officers," rode in the 墨車 *Meh keu*;[4] the 士 *Sze*, in the 棧車 *Tseen keu*;[5] and the people made use of the 役車 *Yuh keu*.[6] Thus each carriage had its distinctive uses, both for the high and low. The 典路 *Teen loo* officer, "inspector of chariots," made distinctions in the names and appendages of the king's and queen's chariots, and in the harnessing and unharnessing, inasmuch as he had the special charge of the equipages of the king and queen. The 車僕 *Keu poh* looked after the attendant coaches attached to the war-chariots, such as carriages to form barriers (廣車 *Khwang keu*); carriages for emergencies and for outer guards (闕車 *Keue keu*); carriages used as fences or shields (from behind which men fired) (苹車 *Ping keu*); and carriages for speed (輕車 *Kin keu*): he thus had the supervision of the attendant chariots in order to supply any defects. The 戎右 *Jung yew* took cognizance of the military weapons and attendants attached to the war-chariots (戎車 *Jung keu*). The 齊右 *Chae yew* had charge of sacrifices offered up to heaven, and of the assembling of guests and visitors. When the 齊路 *Chae loo* (or *Kin loo*) carriage was prepared, he stood in front of it; when the king ascended, he held the horses; and when the carriage started, he followed in an attendant one. The 道右 *Taou yew* had

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[1] Three *Koo*, "the three conspicuous ones"; secondary teacher, secondary instructor, and secondary protector, of the heir apparent.

[2] *Hea chuen*, a carriage with various colours, and carved.

[3] *Hea man*, a carriage painted with various colours, but not engraved or carved.

[4] *Meh keu*, carriages varnished black, and not painted.

[5] *Tseen keu*, a carriage with no colour excepting the original colour of the wood.

[6] *Yuh keu*, a carriage with a box behind for stowing baggage, &c.

charge of the 道路 *Taou loo* (or *Seang loo*) chariot, and stood in front of it when ready. On the king's ascending or descending from it he held the horses, and followed after it in an attendant one: he superintended the preparation of the trappings of the king's carriage, and announced to his majesty when all was ready. The 戎僕 *Jung puh* had the superintendence of, and was charioteer of, the "war-chariots" whenever the king went on a tour of inspection through his fiefs, and whenever the carriages were mustered for service. The 齊僕 *Chae puh* was the charioteer of the *Kin loo* carriage on all occasions of audience and ceremonial banquetting. The 道僕 *Taou puh* was the charioteer of the *Seang loo* chariot in the morning and evening; and the 田僕 *Teen puh* was charioteer of the 田路 *Teen loo* (or *Muh loo*) when proceeding to the country on hunting expeditions. The most honourable of all was the 太馭 *Tae yue* "chief charioteer," who was attached to the *Yu loo* chariot, which, when moving slowly, was accompanied by the 肆夏 *Sze hea* tune, to which its motion kept time; and when going rapidly, by the 采齊 *Tsae tse* tune; bells on the horses' trappings and on the carriage keeping due unison and time to the tune played.

We now come to notice the manufacture of the carriages. The book "*Kaou kung ke*," states that the 有虞氏 *Yew yu she*[1] esteemed pottery; the 夏后氏 *Hea how she*[2] delighted in handicraft and building; and the men of the 殷 *Yin* dynasty (1372 B.C.) esteemed household furniture. The men of the *Chow* dynasty (1121 B.C.) paid particular regard to carriages. Hence there was a multiplicity of workmen employed in their manufacture. Carriages were in abundance. Taking a general survey of the principles of carriage-building, it was desirable that the parts of the wheel should be solid, firmly joined, and well fitted, and that the wheel should be exactly rounded, so that it should be light and firm upon the ground: were it otherwise than solid and well joined, it would not be durable; and were it not accurately rounded, it would not revolve quickly. If the wheels were too high, persons would find difficulty in getting into the carriage; and if, on the other hand, they were too low, the vehicle would weigh and press down upon the horse when ascending a slope. To this end, the wheels of the

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[1] Imperial title of 舜 *Shun* (2254 B.C.)

[2] Imperial title of 大禹 *Ta yu* (2204 B.C.)

"war-chariot" (*Jung keu*), were six covids six inches in height; the "hunting-carriage" (*Teen keu*), six covids three inches; and the wheels of the carriage in common use were six covids six inches. Those wheels which were six covids six inches in height had the nave or perforation for the axle three covids three inches high, and the flat bottom of the body of the carriage, with its two 兩轐 *Leang puh*[1] placed on the top thereof, formed altogether a height of four covids[2] from the ground. The men were in stature eight covids,[3] and the steps for getting up and down required to be in due proportion. The 輪人 *Lun jin* made the wheels, and the *To hue* prepared the three materials (for the wheel), a proper season being fixed for the preparation of each. The nave (轂 *Kuh*) was required to revolve quickly, the spokes to be straight and firm, and the outer band of the wheel well braced and durable. On looking at the wheel a little distance off, it was desirable that it should revolve gracefully and smoothly; and when looking at it close, that it should be accurately rounded, and rest lightly on the ground: nothing else was required but that it should be circular. The spokes, viewed from a short distance, should appear small and fine; and on looking closer, the ends should exactly fit the outer band of the wheel: nothing else was required but that they should be all set in evenly, and be firm and straight. On looking at the nave at a short distance, the projecting part of it should appear convex; and on close examination its lining, or casing of leather, should be evenly and firmly bound on, without loose edges: nothing else was required but that it should be suitable for speed. On looking at the convex side of the spokes (綆 *Kang*), it was desirable that the ends which entered the outer band of the wheel should be correctly adjusted; and on examining the ends which entered the nave, that they should be well and regularly set: then, although the wheel might be broken, they would not be distorted (or put out of place). The rule followed in cutting the nave was to mark off exactly the *Ying* and the *Yang* (male and female principle of the wood). If the nave of the wheel were too small and long, it caused the spokes to be too much crowded; and if too large and short, it was unsteady and dangerous. The nave was required to be straight in appearance, and the binding evenly put on. When glue was made use of, it was required thick; and when sinews were applied, they were twisted many times. When the wheel was required for travelling over marshy places, it was essential that it (the rim of the wheel) should be thin and sharp; and when for hill travelling, flat. The compass

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[1] *Puh*, two pieces of wood on either side, which supported the body of the carriage, and under which the axle lay.

[2] A covid is supposed to have been somewhat smaller than the one now in use.

[3] A covid is ten Chinese inches; and two covids six inches make one yard English; so that the stature of the men was upward of nine feet.

was used to determine its true circle, and the square to ascertain distortion. The wheel was suspended or balanced to determine the straightness of the spokes; and it was placed in water to observe if it became equally immersed;[1] and millet-grain was used to measure the holes for the spokes, in order that they should be all of one size; the two wheels were weighed by the balance to ascertain that they were equal. Hence, to use the compass, apply the square, mark the gravity in water, suspend, measure, and weigh, was denominated 國工 *Kwo kung*, "excellent work." The 車人 *Keu jin* made the carriage commonly in use among the people. The handle of the axe used was three covids long, and the nave of the wheel was half the length of this, or one-sixth. The spokes were one 柯 *Ko*, "axe-handle," and a-half in length, or four covids five inches. These were the established rules for the large carriage or cart. When this vehicle was required for travelling over marshy ground, the nave was made short; and when over hilly ground, long. For travelling over marshy places, the outer circumference of the wheel was required to be made of wood bent outwards on itself (the timber being cut in half); and for hilly ground it was bent laterally or sideways. The wheel was three *Ko*, or nine covids in height, the carriage-box behind eight covids, and the 轅 *Yuen*, or shafts, were thrice as long as the wheel was high, or twenty-seven covids. This differed from the pole of the small military carriage, as the latter was only fourteen covids four inches long. The space between the poles, or the shafts, was six covids, and the yoke was six covids long. This differed from the yoke of the small carriage, which was six covids six inches. Now the large carriage shafts were called *Yuen*, and the small carriage-pole 輈 *Chow*: the yoke of the one 鬲 (here read *gih*), differed from the yoke of the other (*Hang*); for in the large carriage[2] two shafts were used with one ox between them; hence the *gih* was shorter, and the space between the shafts was necessarily more narrow. The small carriage (*see Cut*) had one pole with a pair of horses on each side of the pole: hence the yoke was required to be long, and the space where they were harnessed broader. Thus the yoke of the large carriage and the yoke of the small one, although of similar use, were essentially different. The 輿人 *Keu jin* made the body of the carriage: the height of the wheel, the breadth of the carriage, and the length of the yoke, or bar, were all six covids six inches. The three were alike; hence arose the saying of "the three proportions." These were the

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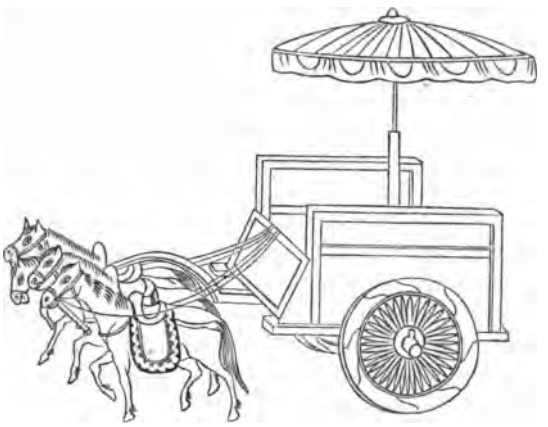
[1] That one part was not heavier than another.

[2] The large carriage was drawn by one ox, the small carriage by two or more horses, with a pole between them.

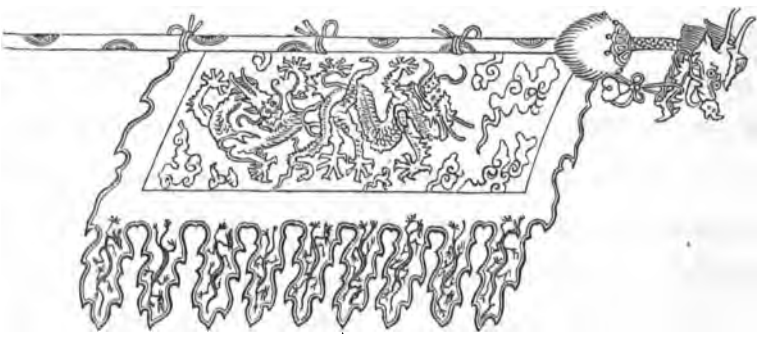


established rules for the small carriages (hunting coaches and war-chariots). Now as regards the fashion of the vehicles. The body of the *Tseen keu*, "plain carriages," sloped inwards from the bottom to the top: the body of the 飾車 *Shih keu*, "ornamented carriage," sloped outwards from the bottom to the top: all that was required to be circular was made so by means of the compass; all that was desired to be square was ruled by the square; all that was required upright was tested by the plummet-line; and the yokes were of equal weight, as determined by their gravity in water. The straight portions were like growing sprouts, and the portions joined seemed part and parcel of the whole.

The 輈人 *Chow jin* made the poles; the *Chow* served the purpose of the *Yuen*, or shafts; and to this was hooked the *Hang* of the small carriage to which the horse was fastened: this was fourteen covids four inches in length. There were three modes of making it; and the axle-tree, or piece of cross wood on which the wheels were set (軸 *Chuh*), had also three distinct principles on which it was made. The pole for the large horse, 國馬 *Kwo ma*, was four covids seven inches deep in the curve; that for the 田馬 *Teen ma* four covids; and that for the 駑馬 *Noo ma* three covids three inches. Thus the pole was curved, but it was desirable that the bend should not be abrupt (like a bent bow). Now as regards the shafts of the large carriage. If these were too low, it would have been a difficult matter for the ox to ascend a slope; and if the animal were urged on, it would cause the carriage to upset backwards readily: this would happen from no other cause than that of the shafts being straight without any bend. Hence, although the shafts of the large carriage might be exactly of a proper height on level ground, yet on ascending a slope, if they did not press down upon the ox they would lift the animal up: this would arise from no other cause than that of the shafts being straight and without curve. On coming to a declivity, if the shafts were not lifted up from off the beast, the breeching would inevitably strike against the hind-quarters of the ox, from no other reason than that the shafts were straight and without curve. Thus the shafts of the large carriage must also have

a curve in them as being highly necessary. The pole of the small carriage required to be firm and tough: were the curve of the pole too deep, it would readily break; and if too shallow, it would press too much upon the horses. If the pole was adapted to the horses' backs, the motion of the carriage was equalized, and the vehicle lasted for a long time. When all these points were attended to, the ease of the occupant was secured. The pole was required to be curved without angles (uneven points), and the grain of the wood to be continuous and unbroken. In front was the horse, which had to be considered; and behind sat the man, who likewise claimed consideration. After a whole day's travel the attendants would then be untired; the horse, although he had passed over a thousand le, would not be jaded; and the clothes of the charioteer would not be rubbed or worn, even after a whole year: this from all being well adapted. On requiring the horse to put forth his strength in ascending a hill, the pole would be an assistance to him when his strength became exhausted.

The bottom board of the carriage was square, and in this respect resembled the earth;[1] the covering, or umbrella above was circular, and resembled the heavens. The spokes of the wheel were thirty, corresponding with the days of the month, and the ribs of the covering were twenty-eight in number, agreeing with the twenty-eight constellations. The 龍旂 *Lung ke* had nine pendant streamers,

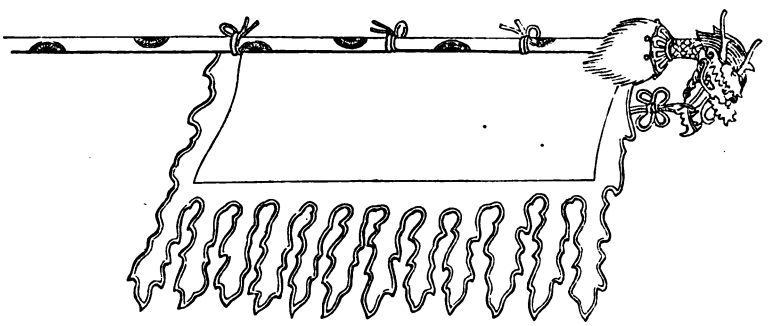


and resembled the 大火 *Ta ho* constellation; the 鳥旟 *Neaou yu*, bird ensign, had seven pendant streamers, and resembled the 鶉火 *Tun ho* constellation; the 熊旗 *Heung he* had six pendant streamers, and resembled the 伐 *Fa* constellation; the 龜蛇 *Kwei shay*, tortoise and snake flag, had four pendant

[1] Alluding to the four cardinal points.

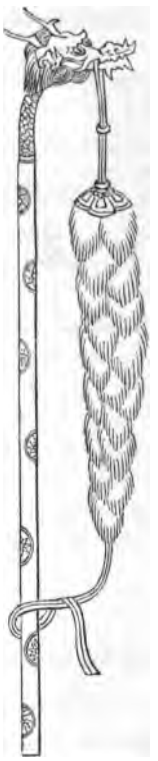
streamers, and resembled the 營室 *Ying shih* constellation; and the 弧旌 *Koo sing*, or curved banner, with its bent handle, resembled the 弧 *Koo* constellation.

Now we have to speak of banners and flags. The sun and moon were painted on the 常 *Chang* flag, which the king bore. Two intertwined dragons were represented on the 旂 *Ke* flag,[1] hoisted by all the nobles; the 旜 *Shang* banner was



made of silk of one colour, and this the nine *tsing* bore;[2] the 物 *Wuh* flag was made of a mixed-coloured silk with a border, and this the *Ta foo*, "great nobles," and 士 *Sze*, "officers of the second and third ranks," bore. The bear and tiger were painted on the 旗 *Ke* ensign, which was hoisted by magistrates of the larger outside cities. The 旟 *Yu* had a bird painted on it, and this was borne by the officers of 州 *Chow* and 里 *Le* (names of districts). The 旐 *Chaou* had represented on it a tortoise and snake, and was borne by officers of smaller cities. Entire feathers made the 旞 *Suy* streamer, which was planted in the 通車 *Taou heu*, "ivory ornamented carriage;" split feathers formed the 旌

[1] Two dragons intertwined, one head up and one head down.
[2] Secondary guardians and officers of six boards.



Sing banner (*see Cut*), which was borne in the 旂車 *Yen keu* carriage. The charge of these nine banners and flags devolved upon the 司常 *Sze chang*.

Now flags were bound to and hoisted in carriages, and horses were attached for draught. The 校人 *Keaou jin* had charge of the king's stud, and distinguished the six descriptions of horses: there was the 種馬 *Chung ma*, "thorough-bred;" the 戎 *Jung*, "chargers;" the 齊馬 *Tse ma*, "horses of a colour;" the 道馬 *Taou ma*, "roadster;" the 田馬 *Teen ma*, "hunters;" and the *Hoo ma*, "common-bred." Of these, the good were selected and reared for use. Three 乘 *Shing*, or teams of four, constituted one 阜 *Tsaou*; three *Tsaou*, a 繫 *He*; six *He*, a 廄 *Keu*; and six *Keu* formed a 校 *Keaou*. The son of heaven had twelve 閑 *Heen*,[1] and the six descriptions of horses; the nobles, 邦國 *Pang kwo*, had six *Heen*, and four descriptions of horses; and the nine 鄉 *Tsing* had four *Heen*, and two descriptions of horses. In the spring sacrifices were offered to 馬祖 *Ma tsoo*, and the two-year colts were stabled. In the summer they sacrificed to the first groom or tender of horses, and the male animals were castrated. In autumn sacrifices were offered up to the gods of the stable, and the grooms exercised the horses; and in winter they sacrificed to him who first harnessed horses to carriages, and the charioteer was instructed in his art. Whenever there was any important sacrifice to be offered up, there was a general audience at court; and 毛馬 *Maou ma*, "horses of one colour," were selected for the occasion. For military purposes, the 物馬 *Wuh ma*, "horses of strength," were chosen. A horse above eight covids was called 龍 *Lung*; one above seven covids was

[1] One *Keaou* formed two *Heen*, so that the king had 7776 horses in his stud.

called 騋 *Lae*; and one of six covids and over was called 馬 *Ma*. The 牧師 *Moo sze* burnt the coarse grass upon the hills in order that the grass might grow fine, and took charge of the covering of mares. The 廋人 *Sow jin* taught or broke in the 駣 *Taou*, or colts of three years old, and castrated the 駒 *Keu*, colts of two years old; the 趣馬 *Tseu ma* had the supervision of harnessing and unharnessing; the 圉人 *Yu jin* had charge of matters connected with pasturage. Now there was a 馬質 *Ma tsze* officer who managed the vicious horses, took in hand the wild and the kickers, and prevented the second rearing of the silk worm;[1] thereby conducing to an increase of horses. These also formed the regulations by which the people bred horses. But that which was required for the use of the state could not but have fixed rules.

The 大司徒 *Ta sze too*, "ministers of instruction," made rules for the equal distribution of land; distinguished the five 五物 *Woo wuh*, "four points of the compass and centre;" separated the nine qualities of land;[2] framed fixed rules for levying imposts on the empire in order to make the people attend

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[1] In the East there are the seven constellations of 角 *Keo*, 亢 *Kang*, 氐 *Te*, 房 *Fang*, 心 *Sin*, 尾 *Wei*, and 箕 *Ke*; the *Fang* being the 天駟 *Teen sze*, or *Ma tsoe*, "the horse of heaven," or "horses' sire." The mulberry-tree is the subtle essence of the *Ke* star in the hand of Sagittarius transformed. The silk-worm is also called 馬頭娘 *Ma tow neang*, "mother of the horses' head" (the head of the worm resembling that animal's head), and is said to be the essence of the *Fang* star in the head of Scorpio transformed. The silk-worm and horse have the same presiding star, and to rear the silk-worm in excess would be to injure the horse, and deprive him of his proper essence, even as one branch, if deriving more nourishment than the other, thrives, while the other decays.

[2] 上上 *Shang shang*, best of the first sort; 上中 *Shang chung*, middling of the first sort; 上下 *Shay hea*, worst of the first sort; 中上 *Chung shang*, 中中 *Chung chung*, 中下 *Chung hea*, best of the second sort, middling of second sort, inferior of second sort; 下上 *Hea shang*, 下中 *Hea chung*, 下下 *Hea hea*, best of inferior, middling of inferior, and worst of inferior sorts.

to their proper avocations; caused the land to pay the tribute; received duties on property; and applied the orders of the state equitably over the whole empire, whether a half, one-third, or one-fourth of the produce was taken. The tribute paid by the five ranks of nobility (公 *Kung*, 侯 *How*, 伯 *Peh*, 子 *Tsze*, 男 *Nau*), differed. But the 太宰 *Tae tsae* put in force the nine kinds of imposts, received the presents of money, silk, and cloth; the imposts of the 邦中 *Pang chung* (300 li outside the imperial domain); the imposts of the 四郊 *Sze keaou* (four *Keaou* E.W.N.S. 600 li outside); the imposts of the 邦甸 *Pang teen* (700 li outside); those of the 家削 *Kea saou* (800 li outside); those of the 邦縣 *Pang heen* (900 li outside); those of the 邦都 *Pang too* (divided into small and large outside cities, 900 and 1000 li outside); the customs and the imposts on markets, hills, and marshy places; and the overplus or residue of monies not entirely expended on any work. These nine kinds of tribute were taken and appropriated for the use of the state. The first was 祀貢 *Tse kung*, sacrificial tribute; the second 嬪貢 *Ping kung*, tribute of the produce of ladies' work; the third 器貢 *Ke kung*, tribute of household utensils; the fourth 幣貢 *Pi kung*, tribute of rolls of silk; the fifth 材貢 *Tsae kung*, tribute of materials, such as wood, &c.; the sixth 貨貢 *Ho kung*, tribute of merchandise; the seventh 服貢 *Fuh kung*, tribute of dress; the eighth 斿貢 *Leu kung*, tribute of streamers, &c.; and the ninth 物貢 *Wuh kung*, tribute of articles or things which were rare and scarce.

The 大行人 *Ta hing jin* section goes on to say that the *How* tenure offered as tribute things for sacrifice; the tribute of the *Teen* tenure was articles worked by female hands; that of the *Nan* tenure was utensils for household use; that of the *Tsae* tenure was wearing apparel; and the tribute paid by the *Wei* tenure consisted of materials such as wood, &c.

The *Chih fang she* section goes on to say that the produce of the 揚 *Yang* district was gold, tin, bamboos, and arrows; that of the 荊 *King* district, vermillion, silver, elephants' teeth, and hides; of the 豫 *Yu* district or state, wood,

varnish, raw silks, and hemp; of the 兗雍 *Yen yung*, 蒲 *Poo* grass, fish, gems, and stones; and of the 冀 *Ke* and 并 *Ping* districts, firs, larch, cotton cloth, and silks. Thus the tributes offered were numerous, and fixed rules for their payment were framed.

Now we come to speak of the 閭師 *Leu sze* and their charge, which was the husbandry-tribute of the nine grains; the tribute of 圃 *Hoo* orchards, which was grass and wood; the tribute of handiwork, which was household utensils; the merchants' tribute, which was gold, and silver, and cloth, and silk goods; the female tribute, which was cotton-cloths, and pieces of silk. All these things were required according as the different places produced them, and no tribute of things which a place did not produce was ever levied.

The heaviest charge was the impost on varnish and wood, which was five parts out of twenty; hence was it placed last, and was less in requisition. In like manner one part in twenty was levied on the 園 *Yuen* and *Chau* land,[1] 400 li outside the imperial domain; on the 近郊 *Kin keaou* land, 500 li outside, one-tenth; on the 遠郊 *Yuen keaou*, 600 li outside, three parts out of twenty; on the *Teen*, 700 li, 稍 *Saou*, 800 li, 縣 *Heen*, 900 li, and 都 *Too* land, 1000 li outside the imperial domain, no levy exceeded two in ten, or one-fifth. The 載師 *Tsae sze* was charged with the levying of these tributes, and collecting them at proper seasons.

It may be stated that the 川衡 *Chuen hang* presented river fish used in sacrifice; and that the 澤虞 *Tsih hoo* prepared the produce of marshes, such as grasses, &c., which were used in sacrifice; the 掌葛 *Chang ko* collected the fine and coarse kinds of hemp the product of the hill farms, and he levied also the grass tribute from the marsh farms. The 丱人 *Kwang jin* was charged with the distribution of ground which yielded gold and gems, and of tin mines, and stone quarries of marble, &c. The 羽人 *Yu jin*, at the proper seasons, collected birds' down and the wing feathers of birds frequenting the hills and marshes. When the feathers of the wings were received, ten formed a 審 *Shing*, 100 constituted a 摶 *Twan*, and ten *Twan* made a 縛 *Swan*. These

rules were all required, that, on the one hand, the state might not be impoverished, nor, on the other, the people oppressed. Was there, then, extravagant expenditure without check or limit?

The *Tae tsae* put in force the nine rules or laws for limiting undue expenditure of property: to wit, a rule for the use of things offered up in sacrifice; one for occasions of visitors and guests; one for meals and dress; one for presents;[1] one for feasting; and one for distributing the general presents from the king to his nobles. The *Tae foo* adopted rules in distributing or paying away the property of the household. Thus the imposts of the barriers and markets were appropriated for daily meals and dress. Those of the *Pang chung*, met the expenditure of visitors and guests; those of the *Sze keaou*, the expenses of grass and grain for horses; those of the *Kea saou*, the expense of presents given by the king to his ministers; those of the *Pang* and *Teen* the expenses of work; while those of the *Pang heen*, met the expense for rolls of silk.

The 玉府 *Yu foo* had charge of the king's gold, gems, and ornaments of amusement, and military implements, and presented to the king his gem-ornamented robes, waist gems, and the pearls for the crown; and he had also the care of the king's ordinary robes and commode (urinal, &c). The 冢宰 *Chung tsae* and 小宰 *Seaou tsae* also at all times inspected and scrutinized; and none dared to make any thing extravagant or elaborately worked, so as to disturb the royal breast.[2]

The 內府 *Nuy foo* had charge of the state imposts, and kept them in readiness against any emergency; and to this end they were stored within the court; thus displaying care and watchful prudence. The 外府 *Wae foo* had the control of the state money appropriated to meet expenses necessary for the public service beyond the limits of the court; this was distributed *without*, as circumstances required; and all that was expended, whether within or without the court, was considered as equally belonging to the public state treasury.

Now, of the property or money which was paid out and in, there was necessarily an account kept. The 司會 *Sze Kwuy* kept check at the close of the day by comparing the expenditure of three days; this was done daily: at the close of the month the month's accounts were examined; this was done monthly: and at the end of the year the year's expenditure was made up, and this was done yearly.

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[1] Such as gems, horses, silks, &c., generally given by the king to his visitors and guests.

[2] A person in high situations was expected to desire nothing but what was plain and useful; no extravagant expenditure was permitted.

The 司書 *Sze shoo* were assistants to the *Sze Kwuy:* the number of the people, the amount of their property, utensils, and military weapons, their fields, moors, the number of able-bodied men for vassalage, the number of families, and the number of the six kinds of domesticated animals, the extent of hills, forests, rivers, and marshes,—nothing was there they did not know; thus they were enabled to foresee what orders were necessary for collecting the imposts. The 職內 *Chih nuy* had charge of the amount of imposts paid in, and was thereby enabled to settle beforehand the amount of money required for the troops. The 職歲 *Chih suy* looked after the yearly expenditure, which was, at the proper season, examined and summed up. The 職幣 *Chih pe* had the supervision of the overplus of any sums granted for the public benefit, and at the close of the year took an account of what had been expended. Whenever there were estimates to be made for affairs of state, these assisted with their rules and plans; and thus, although the legal tribute, and the item of monies granted for public purposes, were still reckoned up to ascertain whether there was any overplus, accounts were again taken, to see that there had been no lavish expenditure.

But not only was it thus; for how did a portion of this reckoning fall upon the 司裘 *Sze kieu?* At the end of the year he was charged with adding up and bringing to a close matters connected with the number of fur garments. And the 掌皮 *Chang pe,* in what way did the expenditure of property affect him? At the end of the year he likewise had to sum up the money expended, and the presents made, so that minute matters were all recorded and known. These, then, were the officers of the "complete Chow dynasty" for keeping an account of property.

Now officers were not all of the same class. The 典命 *Teen ming* had charge of the rites or observances of the five ranks of nobility, duke, marquis, lord, knight, and baron, and the letters patent of all the five grades of ministers. The four high dukes had nine letters patent; the marquisses and lords had seven; and the knights and barons had five: their government, palaces, carriages, flags, dress, and ceremonial paraphernalia, were all regulated by nine, and seven, and five, as a rule. The three dukes of the king had eight letters patent; the *Tsing* six; and the *Ta foo* four letters patent; and when they were appointed to a border or territory, one rank more was added. The *Koo,* or staff of the dukes, had four letters patent; their *Tsing* had three letters patent; their *Ta foo* two; and their *Sze* one letter patent. The *Tsing, Ta foo,* and *Sze,* of the marquisses and lords were regulated by patents in like manner. The *Tsing* of the knights and barons had two letters patent, and their *Ta foo* one patent; their *Sze* were

without any. Now one patent conferred official appointment; two patents, the right of uniform; three, public situations; four, the right of sacrificial utensils; five, the privilege of administering law; six, of granting commissions; seven, the power of conferring a border, or boundary; eight, the power of creating protectors, or local 牧 *Moo* magistrates; and nine, the power of making *Peh* rulers, or governors. Thus did the 太宗伯 *Tae tsung peh* make use of the observances of the nine letters patent, and adjust the government of the kingdom. The virtuous were selected and named to the king for rank; the most deserving were employed, and named for emolument; those of talent were recommended to the king for employment in the line of their abilities; and those who, by sufficient length of service, had proved their efficiency, had their fixed salaries assigned. Thus the 司士 *Sze tze* had charge of the host of officers on the list, in order to bring them under the notice of the king, for the regulation of his kingdom. But as recommendations to the king for the due management of the host of ministers, there were the eight stretches of authority possessed by the *Tae tsae:* rank was held out as an incentive to honour; emolument as an inducement to affluence; grants or presents as an incentive to seek by good acts for extraordinary (kingly) favour; appointment to office as an inducement to good conduct; life was spared to those who deserved death; death as an inducement to seek for the grant of happiness;[1] deprivation of salary induced obedience as it led to poverty; suspension of rank waited on offence; and chastisement followed dereliction. For the choice of subordinate officers, there were the six[2] ordeals of the *Seaou tsae;* the first was termed 廉善 *Leen shen,* uncorrupted by avarice, and practising good acts; the next 廉能 *Leen nang,* uncorrupted by avarice, and men of ability; the third 廉敬 *Leen king,* uncorrupted by avarice, and respectfully careful; the fourth 廉正 *Leen ching,* uncorrupted by avarice, and upright; the fifth 廉法 *Leen fa,* uncorrupted by avarice, following right principles, and maintaining the laws; and the last was termed 廉辨 *Leen peen,* uncorrupted by avarice, and having due discrimination. The official trust of the *Tsae foo,* what was it? It was to issue orders at the close of the year to the host of minor officers in the subordinate executive departments, to adjust the year's accounts, at the end of the month to settle the month's reports; at the end of ten days to issue orders for the daily accounts to be rendered correct, and to examine and check different proceedings.

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[1] The sovereign is alone supposed to confer happiness or emoluments.

[2] All these were employed to enforce obedience to commands among the ministers.

The *Tae tsae* directed the host of officers to put their respective trusts in order; and he recommended individuals to the king for suspension from rank, or grant of office. Every three years there was a 大計 *Ta ke*, "great trial," or examination of the host of officers in the subordinate executive departments; and according as their merits had been, so were they chastised or rewarded. The *Sze tze* examined triennially the conduct of the *Sze* officers, and advanced them or deprived them of rank and emolument according to their deserts. The 司勳 *Sze heuen*, who had charge of the six 六鄉 *Luh seang* (outer lands beyond the court), awarded by rule, to those who were deserving of merit, trusts of land according to their rank. Service in the cause of the prince was called 勳 *Heuen;* service in the cause of the country, 功 *Kung;* service for the peoples' good was termed 庸 *Yung;* service in any important matter was termed 勞 *Laou;* administration of the laws was called 力 *Leih;* and service in battle was termed 多 *To.* When any deserved merit their names were written on the *Tae chang* flag, and at their death they were sacrificed to in the 太廟 *Tae meaou*,[1] and the winter sacrifice was also offered. Whenever a grant of land was made a third of it only paid taxes, but ground granted or vouchsafed by the extraordinary bounty of the king had no levy on it whatever.

Moreover the *Tae tsung peh* made use of precious stones and formed the six kinds of sceptres in order to give distinctions of rank to the different orders of the state. The king held the 鎮圭 *Chin kwei*,[2] "guardian sceptre;" dukes held the 桓圭 *Hang kwei*,[3] "pillar sceptre;" marquisses held the 信圭 *Shin* (here so read)

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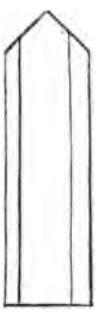
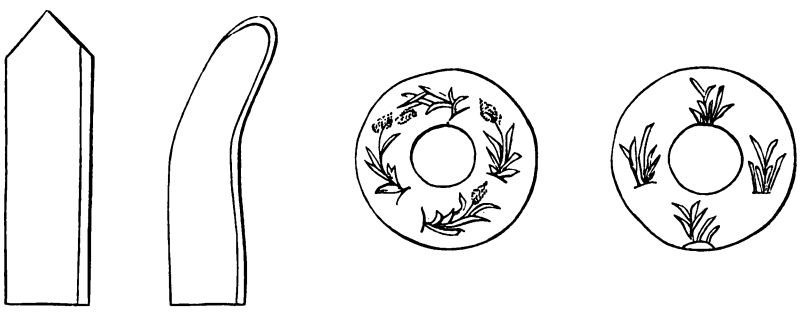


[1] *Tae meaou*, temple of the former kings for the previous fourteen generations.
[2] Plate 8, with hills carved on it, and one covid two inches long.
[3] Plate 9, straight and plain, nine inches long.

Kwei,[1] "straight sceptre;" lords, the 躬圭 *Kung kwei*,[2] "curved sceptre;" knights held the 穀璧 *Kuh peih*,[3] "grain-besprinkled sceptre;" and the barons held the 蒲璧 *Poo Peih*.[4] Birds and beasts were made use of in offering the six presents. To distinguish all the different ranks of ministers, the three *Koo*, "secondary guardians," presented skins and rolls of silk; the *Tsing*, "six boards," offered young lambs; the *Ta foo* brought wild geese; the *Sze* presented wild pheasants; the common people offered ducks; while artisans and merchants brought fowls. These, however, are all spoken of cursorily, and we pass on to speak of the provincial nobles.

The *Tae tsung peh* put in force the ceremonies observed towards visitors, in order to cement the relations of the state. The spring presentation at court was called 朝 *Chaou;* the summer levees were termed 宗 *Tsung;* the autumn audience was named 覲 *Kin*; and the winter assembly was designated 遇 *Yu*. The section on the *Ta hing jin* proceeds to observe, that the *How* tenure had one audience yearly; the *Teen* tenure one in two years; the *Nau* tenure one in three years; the *Tsae* tenure one in four years; the *Wei* tenure one in five years; and the *Yeaou* tenure (*Man* and *E*), one in six years. The same section continues: "In the spring the *Chaou* presentation took place, when the matters of the empire were discussed; in the autumn there was the *Kin* audience, when the meritorious works of the border-officers were compared; in the summer there was the *Tsung* levee, at which the different plans proposed through the empire for the benefit of the state were considered; and in the winter there was the court, when the measures or plans of the princes of the empire were harmonized."

10 11 12 13



[1] Plate 10, straight and plain, seven inches long.

[2] Plate 11, bent or curved at the top, seven inches long.

[3] Plate 12, round with a hole in it, five inches broad; emblem of support.

[4] Plate 13, round, also with a hole, and having grass carved on it as an emblem of peace and tranquility.

Now court audiences on other occasions were designated 會 *Hwuy;* and when any of the princes of the empire were refractory or disobedient, and the king was about to send an expedition to punish the refractory state, his majesty issued orders for the 壇 *Tau,* "altar," to be raised on the outside of the kingdom (500 li outside the imperial domain), and for all the princes to be in attendance: an expedition was then despatched to punish the refractory state; directions were issued to the troops; and other matters were provided for by the imperial behests. To this end was it termed 時會 *She hwuy,* "seasonable occasion," being held for sending abroad injunctions to the four quarters of the empire. A general universal audience was termed 同 *Tung,* "the whole together." In the year when the king did not go round on a tour of inspection among the fiefs, all the nobles came in a body to court in the spring time, and the king ordered a *Tau,* "altar," to be made outside of the kingdom: all the nobles attended, and imperial orders were then given for the government of the state. Hence it was called 殷同 *Yin tung,* as it was held to spread abroad mandates for the political management of the empire. The 司儀 *Sze E,* "regulator of ceremonies," was appointed on these occasions, and had charge of the enforcement of the nine observances of visitors and guests, and the customary usages in respect of those introducing persons to court, termed (擯相 *Pin tseang*): he also instructed the king as to proper decorous observances, correct deportment, style of conversation, commands, ceremonial bows, and courteous bearing. When the host of princes were about to meet together, orders were issued for an altar-place of three tiers (三成) to be formed,[1] with a door at the sides of the wall or dwelling. The ceremonies were announced to the king, who faced south, and gave audience to the nobles and princes: he bowed, with his hands lowered to the earth,[2] to the assembly at large; to different surnames he made obeisance with his hands folded in front of his breast,[3] whilst to those of the same surname with himself he bowed with his hands raised above his head.[4] For the introducers to court, there were also proper observances: dukes ranked as the first class; earls and lords as the middle; and the knights and barons last. When the king entertained guests at the palace (not on state occasions), all the princes of the empire took precedence by the colour of the hair (that is, according to age); the duty of arranging this fell upon the *Ta hing jin*: dukes held the *Hang kwei* sceptre nine inches long, and its

[1] Raised, and with a large enclosure, in which were the tents &c. of the king.

[2] 土揖 *Too yih.* [3] 時揖 *She yih.* [4] 天揖 *Teen yih.*

band or tassel[1] ornament was also nine inches long; they wore the crown, and their robe had nine different drawings worked on it: the *Chang* banner which they bore had nine pendant ornamental streamers; the bands of their horses and the head-trappings, had also nine ornaments; they had nine attendant carriages, and nine (*Keae jin*) attendant introducers. The presents which they offered up were nine 牢 *Laou* (nine cows, nine sheep, and nine swine); and there were ninety paces between the throne of the king and the position of the visitor, who stood just by the axle of his carriage. The introducers or ushers of the king (*Pin*), were five. Three offerings of presents were made to the king within the temple,[2] the king's ceremonial rites in return were twice pouring out wine, and the dukes pledged in acknowledgment. The form of entertainment laid out in token of respect were nine presentations of wine-cups to the guest; and the ceremony of entertainment in the palace was nine mere formal offerings of viands. On arrival and departure, presents of grain and fodder for horses were five[3] times offered by the king; messengers were three times despatched to make polite inquiries, and three times officers were delegated to make acknowledgments for the trouble taken in the visit.

All the earls held the *Shin kwei*, seven inches long, with its tassel or band of silk: their crowns, their robes, and the distance they stood from the king, were all regulated by seven. They stood by their carriage immediately in front of the curve where it joins the straight part of the pole. The ushers of the king were four in number. Three offerings of presents to the king were made within the temple: the king in return once poured out wine, which was acknowledged and pledged by the earls.[4] The form of entertainment laid out in token of respect was seven presentations of wine-cups, and the ceremony of entertainment within the palace was seven times formal offering of viands. At arrival and departure four times presents of horse fodder were given; polite inquiries were twice made by the officers delegated for the purpose; and twice were acknowledgments made for the trouble of the visit.

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[1] 繅藉 *Saou tseih*, a silken band of various colours bound round the centre of the sceptre, and by which it was held: it was ornamented with pendant strings of silk beads according to its holder's rank.

[2] Guests were always received in the temple as being more respectful, and were afterwards invited to the palace. The same ceremonies are observed at the present day.

[3] Presents of grain, &c., were forwarded to the prince about to visit court, so as to meet him at some distance from the king's court: these were again repeated on his near approach; and after his departure the presents of fodder were again made; in all, coming and returning, five times.

[4] The pouring out and offering was on both sides mere form.

The lords held the *Kung kwei;* and in every other respect the ceremonies observed in respect of them were the same as for the earls.

The knights held the *Kuh peih,* "grain-marked gem," round and having a pole in the centre, five inches in diameter, with the silk band bound round it. Their crowns, their robes, as also the distance from the royal throne, and the position of the guest, were regulated by five. They stood immediately on a line with the yoke or cross-bar of the carriage. The ushers of the king in attendance were three in number; presents were three times offered up within the temple; and the ceremony observed by the king was once pouring out wine, which the visitor did not re-pledge. The form of entertainment laid out in token of respect was five presentations of wine, and the ceremony of entertainment within the palace was five times offering of viands merely in token of respect. On arrival and departure three presents of horse fodder were made, and officers were deputed to make once polite inquiries, and to give once acknowledgments for the trouble of the visit.

The barons held the *Poo peih,* "grass-marked sceptre," and the ceremonies for them were the same as for the knights.

The *Ta hing jin* gave audience and issued six kinds of tickets or checks, which served as the credentials of the visitors, and he also collected the six kinds of presents in order to offer them up to the king. Now as to the six tickets or checks (六節 *Luh tsee*):[1] these were as follows: the inhabitants and officers of the hill country made use of the 虎節 *Woo tsee,* (tiger cut on brass); delegates of the level countries, the 人節 *Jin tsee* (men represented on brass); the deputies of the marshy country had the 龍節 *Lung tsee* ticket or check (with dragon on it); post-servants employed the 旌節 *Sing tsee* feather-streamers on bamboo; the inhabitants of barriers or ports used the 符節 *Foo tsee* check (two pieces of bamboo, one given up the other retained, which corresponded exactly on being put together); and the inhabitants of the larger and smaller cities, and of the outside heens or districts, had the 管節 *Kwan tsee* check (a tube of bamboo split and serving as a tally).

Now as regards the six kinds of presents (六幣 *Luh peih*): these were,

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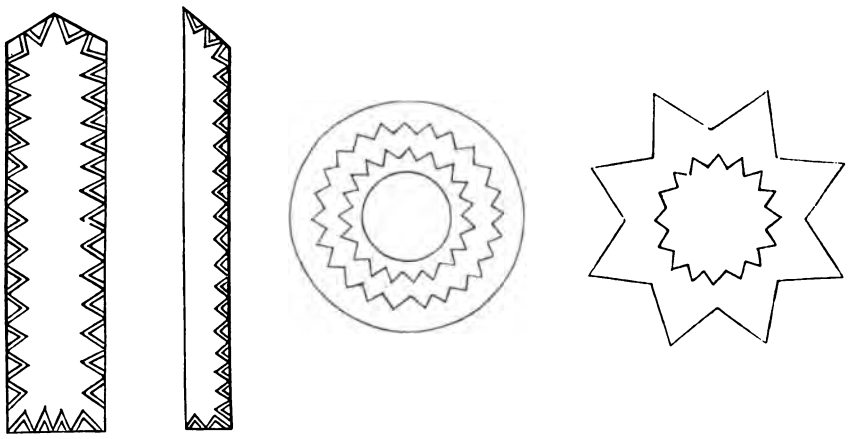
[1] *Tsee,* a ticket of certain form, and with certain marks upon it to distinguish the different places which used it: this was used when going from one place to another.

horses accompanied by the 圭 *Kwei*, (14) or ornamented sceptre; furs presented

14 15 16 17



with the 璋 *Chang*, (15) a sort of half sceptre; plain silks with the 璧 *Peih*, (16) or round sceptre with a hole in it; variegated silks with the 琮 *Tsung*, (17) or octagonal shaped sceptre; embroidered silks with the 琥 *Hoo* sceptre, having marks like a tiger's back; and patch-work of white and black presented with the 璜 *Hwang*, or semicircular signet.

When the five ranks of nobility made offerings to the son of heaven, they used the *Peih* sceptre; and when presenting presents to the queen, the *Tsung*, or octagonal sceptre; the sizes of which were regulated according to the 瑞 *Suy* signet of office, and all had their appropriate 庭實 *Ting shih*.[1] Those who made use of the *Kwei*, or ornamented sceptre, and the *Chàng*, or half sceptre, when making presents of horses and furs, were the descendants of the two lines of kings of the *Hea* and *Shang* dynasties. The descendants of these two lines were held in honour, and hence they were specially permitted to make use of the *Kwei* and *Chang* sceptres. If the descendants of these two lines of kings exchanged presents (of gems) with the princes of the empire, both high and low assumed a signet one degree lower in rank. The *Peih* and *Tsung* sceptres were used by the earls and lords; the *Hoo* and *Hwang* by the knights and barons. When the *Tsing* or *Ta*

[1] Various other presents which were placed in the hall and not in the temple.

foo were delegated to offer up ceremonial presents the above forms were also observed.

Now the ushers or introducers to court, *Pin tseang*, were under the rule of the *Sze E*, and the first or leading introducer was the *Tae tsung peh*. To guard and surround the royal abode was the province of the 環人 *Hwan jin;* and to escort and meet the visitors and guests, was the duty of the 掌訝 *Chang ya*. The duty of assisting the king in receiving gem-ornamented silks, valuables, gem leaning-stools, and gem wine-vessels, devolved upon the *Tae tsae*. To assist in pouring out wine on visits of ceremony, and to receive the cups and presents, were the duties of the *Seaou tsae;* to prepare or present the pearl dishes for meats in sacrifice (珠槃 *Choo pau*), and the gem *Tuy* cup 玉敦 *Yu tuy*,[1] was the duty of the *Yuh foo;* the preparation of the long cross curtains, the front long hanging blinds, the four sides (kanáts), and of the awning above, was the charge of the 幕人 *Moo jin;* to spread the large tents (大次 *Ta tsze*), and the small tents at halting places,[2] and to set up the double awning above, and the 重帶 *Chang gan*,[3] were the duties of the 掌次 *Chang tsze* officer; to erect the double rows of "cheveux de frise," and set up the carriage wall,[4] and the "pole gates," were the duties of the 掌舍 *Chang shay;* to distinguish and point out the several positions of the officers, to adjust their different ranks, and to blend the different ceremonies, was the province of the *Ta hing jin;* to meet the visitors at a distance and offer suitable expressions for the trouble taken, and on their near approach to the royal abode to express consideration for the inconvenience to which the visitors had put themselves, to see that the reception-hall was prepared, and to receive the presents, these were the duties of the 小行人 *Seaou hing jin* officer. Moreover the 司樂 *Sze yo* tried the sound of the musical instruments (cleared them?) the 小師 *Seaou sze* approached and sang ballads; the 司干 *Sze kan* presented the instruments and implements used in posture-making; and the 旄人 *Maou jin* practised dancing to the music; the 委人 *Wei jin*

[1] A small narrow-mouthed jar used in taking oaths at sacrifices.

[2] The one used on occasions of ceremony, the other on ordinary occasions.

[3] A table with double cloth.

[4] Carriages arranged so as to form gates; the two characters 轅門 *Yuen mun* are always written above the enclosure gates of the public offices, the enclosure being now made of railings but formerly of carriages.

appropriated the 稍 *Saou* revenue (800 li outside) for the good entertainment of visitors and guests, and the *Teen* revenue (700 li outside), for that of the regular foreign residents at court; the 遺人 *Wei jin* took the grass and grain of the 郊里 *Keaou le* land (500 and 600 li outside) for the feed of the horses of the visitors; and he took the grass and grain tribute of the rural and outside districts for the use of the horses of the regular foreign residents at court. Every ten li along the roads there was a 廬 *Leu*, or resting-place, where food and drink could be obtained; every thirty li there was a 宿 *Suh*, where there was a traveller's bungalow; and every fifty li there was a 市 *She*, or market, where there was a public place or hall. How considerate and elegant were the polite ceremonies for the interchange of visits! How well pleased were all with the gracious acts of condescension; and what mutual esteem and love arose therefrom! But this was not the only way in which the king exhibited gracious treatment to all the princes.

The *Tae tsung peh*, at the time of felicitous ceremonies, enforced the rules of decorum, and the giving of formal ceremonial entertainments in token of respect: he provided feasts in the palace in order to bring the visitors and guests of the four quarters of the empire into intimacy; he observed the ceremony of presenting the meats which had been offered up before the gods and ancestors, in order to bring the states of the king's brethren into close relationship; and he made the ceremony of congratulatory presents for bringing into close relationship the states of princes who bore surnames differing from the king's. He also offered ceremonies of condolence at times when such were becoming: thus, he observed the 荒禮 *Fang le*,[1] and offered condolence on occasions of famine and pestilential disease; he adopted the 弔禮 *Teaou le*, and offered words of sympathy, in cases of miseries produced by man or by visitations from heaven; he observed the 禬禮 *Hwuy le*, and offered condolence upon defeat or repulse; and practised the 恤禮 *Heue le*, and condoled when marauders attacked the states, or there was rebellion in the kingdom.

The 典瑞 *Teen Suy*[2] goes on to observe that the 穀圭 *Kuh kwei*, or grain-besprinkled sceptre, was used to alleviate difficulties and for inviting a wife; the 琬圭 *Wan kwei* was used to regulate virtue and to insure harmony. The

[1] Those ceremonies proper to be observed in times of dearth.

[2] Red-book of the *Chow* dynasty.

琰圭 *Yen kwei* (pointed sceptre), was used, in order to change bad actions, and cast off secret evil thoughts. The *Seaou hing jin* section mentions that seasonable presents were given to promote harmony, and the whole mass of officers came to audience, so that they might discard all secret evil intentions; and from time to time statements were made in order that the imperial mandates and will might become known; presents of meat which had been offered to the gods were sent, in order to bind men together in happiness; congratulatory offerings were given for promoting joy; and universal contributions were made, in order to mitigate the effects of any heavenly visitation. The section goes on further to observe, that in times of pestilential diseases and state mournings, presents of money were sent to assist (in defraying the expenses incidental thereto), and at times of dearth and hardship, or famine, necessaries were supplied to give strength for supporting the calamity. When there was an expedition (military), or general labour was required, a general contribution was made for the purpose. On occasions of happiness, congratulatory presents were offered; and at times of evil omen or distress, sympathizing expressions and condolences were offered. Oh, how profound were the gracious acts and intentions of thè king! But this was not all; more still remains to be told of his bounty. Once yearly was an officer deputed to go round to all the states and make inquiries as to their well doing; every three years ministers were delegated to go round and visit (all the nobles); every five years officers went round on inspection; every seven years the 象 *Seang*, and 胥 *Seu*, (interpreters of south and north,) were directed to assemble and make themselves acquainted with the sayings and statements of the different states; every nine years the blind and the historian received directions, the one to listen and catch the musical sounds of the different states, the other to make himself acquainted with the names of their writings; every eleven years the signets of office and checks were sent up for inspection, and the measures of length and capacity were made uniform throughout the empire; and every twelve years the king went on a tour of inspection through all the states. The *Too heuen* were placed on either side of the king's chariot, in order to inform the king of what the land through which he passed should produce; the *Sung heuen* were also on either side of the king's carriage, in order to prevent him from employing words of infelicitous import on occasions of joy; the *Chih fang she* preceded the king on his tours, and gave admonitions of respectful conduct; the 土方氏 *Too fang she* planted a fence round the king's halting-place. When the king halted, he performed the ceremonies of ascending the central eminence and sacrificing to the spirits of the distant hills: then followed the ceremonial of laying before him the poetical effusions of the officers of the place, and an account of the price current.

There was the matter of harmonizing the seasons, rendering uniform the notes of music, regulating the calendar, and arranging the ceremonies to be observed by all, which is denominated "comparing the rules of decorum and adjusting punishments by the same single-handed virtue."

The *Seaou hin jin* proceeded to the four quarters to inquire into the usages and forms of decorum, the common business of life, the government of the state, the affairs of the state, the manner of instruction, the punishments, and the deviations from, or obedience to, the exhortations of the king; and on these points he made a report. Those who were disobedient and rebellious, oppressive, creating disorder, or guilty of cabals, and those who were old offenders, were all noted down, and these matters also formed a report: visitations of disease, rebellions, infelicitous events, dearth, difficulties, and poverty, formed the subject of a report; and felicitous joys, concord, mutual love, tranquillity, and plenty, likewise formed subjects of a report. Thus did the king extensively apply his intelligence and acute discernment.

Now as regards the intercourse between the princes of the state: yearly there were mutual polite inquiries after their welfare: the whole interchanged presents, and each generation interchanged visits at the different courts.[1] Thus all practised polite ceremonies, and sought after right principles, adjusting their punishments, and regulating their conduct by single-handed virtue, in order to shew due reverence to the son of heaven. The *Sze E* section observes, that when the dukes paid ceremonial visits to dukes of other states, the lord of the country sent presents of supplies five times, and made polite inquiries eight times; when he entered the territory, an officer was delegated to twice offer thanks for the trouble taken; and, in return, the compliments were three times to decline such honour, to make three bows, and receive the presents. Previous to the lord of the country seeing the visitor, his introducers, although he himself was not present, were all arranged in order, but without holding any communication. On the arrival of the visitor at his domain, the lord of the place went forth outside his suburb to acknowledge the honour and bow his acknowledgments for the trouble. Three bows were given in return for these salutations, after which the presents were received. Before the presents brought by the guest were offered, the introducers, although they had held intercourse, still remained outside of the suburb. After the guest had reached (or was conducted to) his place of abode, and after necessaries and food had been despatched, on the following day, ere it was light, the ceremony of presenting the presents commenced. The host stood waiting within the door east of the centre upright bar, with his face looking south-west, and the visitor stood (or waited) on the outside of the gate, west of the upright bar, with his face north. The introducers of the visitors and of the host were arranged in order; the head introducer of the host entered and received the commands of his chief, and went out and requested

[1] That is, as the sons succeeded to the fathers, a visit was paid.

information upon the cause of the visit: he communicated this inquiry to the second introducer, and it was passed onwards successively to the last of the host's introducers. The latter then communicated it to the last introducer brought by the visitor, and it was then passed on successively from one to another, until it reached the chief introducer, who announced the inquiry to the visitor himself.[1] The visitor's wishes (messages) were in like manner transmitted from his chief introducer to the host.[2] This was called "the intercourse by introducers," and "the three times holding converse." And now was observed that which is termed "neither looking east nor facing west, and neither standing directly in front of the host's face, nor turning the back upon the guest;" and this the *Lun yu* work denominates, "the front of the robes and the back of the dress sailing with an unruffled, graceful motion."[3]

After this the host entered his carriage and made acknowledgments of his unworthiness of the honour conferred. The guest then took his seat in his chariot, advanced and returned the obeisance: three bows were made by each party, and each three times affected to yield precedence in leading the way. At each door of entry there was one introducer, and on reaching the temple the chief introducer only entered. The host made his prostrations, and then received the presents brought by the visitor, who prostrated himself and presented them. In every other respect the same ceremonies were observed as at first. When the guest took his departure from the temple to return to his resting-place, the host entered his carriage and escorted his visitor, making three invitations to the guest to proceed,[4] and three advances, each accompanied by two bows. The visitor turned round three times, three times affected to decline the honour, and then announced his departure.[5] After this, presents of food were made, and the mace or sceptre was returned to the visitor. Entertainments were laid out in the temple as a respectful formality; banquets were given him in the palace; presents were offered him for his journey; and he was escorted to the boundary of the territory.

All the earls, lords, knights, and barons, on interchanging visits with each other, looked to their respective "patents," in order to determine the proper ceremonies to be observed, and the paraphernalia to be prepared. We now speak further upon the ceremonies observed by the lords of a county towards their guests.

[1] The host had five introducers, the visitor brought nine.

[2] Three complimentary expressions passed on either side through the introducers, after which the host and guest conversed face to face.

[3] The introducers not moving from their positions, but turning, as it were, on a pivot, making their clothes to wave gracefully.

[4] A visitor, on leaving, is accompanied by the host to the first door, where the visitor begs of the host to stay his steps. To this he responds, "I could not think of doing otherwise than escort you:" the same takes place at two other spots.

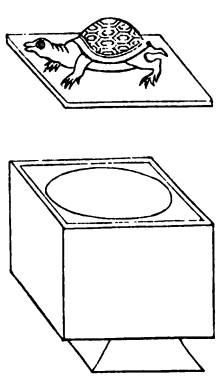
[5] The visitor, on being accompanied outside, and the above ceremonies having been gone through, says to his host, "I shall not turn to behold you again;" meaning that the host may retire inside.

The charge of providing for the treatment of their visitors devolved upon the 掌客 *Chang kih.* This section says that the first duke, when paying a visit to the lord of a county, five times had supplies (for man and horse) offered to him as presents; three times polite inquiries were made; and the formal respectful entertainments of wine in the temple, the banquets in the hall, and three times feasting in the palace, or private apartments, were each repeated three times. The 夫人 *Foo jin* (ladies of the host) offered presents of ceremony; the *Tsing* paid their court, and sent presents of young lambs; and a daily present was made by the host of a cow, a sheep, and a pig (太牢 *Tae laou.*)

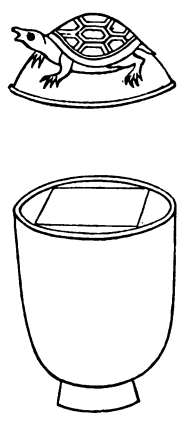
When the earls and lords paid a visit to the lord of a country, four times presents of supplies (for man and horse) were sent to them, and twice were complimentary expressions conveyed; they had three formal entertainments of wine in the temple, were twice banquetted in the hall, and twice feasted within the palace. The ladies of the host presented ceremonial presents; the *Tsing* paid court, and brought young lambs; and the host daily made a present of a cow.

The knights and barons, when visiting the prince of a country, had three presents of supplies sent to them, one complimentary inquiry, one formal entertainment of wine in the temple, one banquet in the hall, and one feast in the hall. The ladies brought ceremonial presents, and the *Tsing* had an audience: the host sent daily a present of a cow. The number of 簠 *Foo,*[1] (18) 簋 *Kwei,*[2] (19) 鉶 *Hing,*[3]

18



19



[1] Plate 18, *Foo,* a vessel square outside and round within, having a cover on which the tortoise was raised.

[2] Plate 19, *Kwei,* round outside and square within; both these vessels were used in sacrificing for containing grain.

[3] *Hing,* a vessel of iron or other metal, ornamented, and having a cover.

壺 *Hoo*,[1] utensils, the quantity of food prepared for morning meals, the animals for the evening presents, the number of sour wines, the vinegar, fodder, &c., for cattle, quantity of fuel, number of chariots, supply of rice, and the number of pairs of live birds, were all given to the host and his retainers, in accordance with his rank.

Now as regards the treatment which the princes of the empire received from the son of heaven, the above-named section makes no mention of this matter; but it is pretty evident that they would receive the same treatment as the princes of the empire received in their mutual intercourse.

We now have to speak of the *Tsing* or officers of the nobles who were despatched with ceremonial presents to neighbouring states, and of the sceptre or mace which they held on the occasion, which was one degree lower in rank than the sceptre conferred by the king. The *Teen suy* section observes that the 琢圭 *Chwang kwei*,[2] the 璋 *Chang*, the 璧 *Peih*, and *Tsung*, sceptres, and the 繅 *Tsaou* or band of satin wound round them, were all of two colours, one inch apart, and were used on paying visits, and on sending up presents: for it is said that the high officers, dukes, earls, and lords, held the ornamented *Kwei* sceptre, and the ornamented *Chang* (round) sceptre, while the knights and barons made use of the ornamented *Peih* and *Tsung*, and that was all. The direction of the ceremonies devolved upon the *Sze E*. When the visitor arrived at the border of the neighbouring state the lord of the country deputed envoys to present supplies (for man and horse); and when he reached the outside of the town the lord despatched *Ta foo* nobles to meet him with complimentary expressions for the trouble he had taken in making the visit. The visitor then observed the ceremonial of sending introducers and envoys, and the host observed the ceremonial of deputing officers to accompany the visitor to his place of residence. Having arrived here, the presents brought were prepared and presented, the introducers were arranged in order, and there were the three (affected) refusals, and the three bows. At each entrance door of the temple stood an introducer; but on arriving at the temple only the usher of the prince entered. When the presents had all been offered, and the gifts delivered, the host took sweet wine and presented it; and the guest handed up rolls of silk, and requested a private audience. The private interview then took place; when, if there were still any valuable or extraordinary things to be presented, he communicated his desire, and delivered them privately. On going out of the temple, and on arriving at the outside of the centre

[1] *Hoo*, a wine cup or high jug with a narrow mouth.

[2] *Chwang kwei*, *Chwang chang*, *Chwang peih*, *Chwang tsung*, sceptres of different shapes, all ornamented.

gate, inquiries were made by the host after the lord of the guest: the latter then made two prostrations, and replied. The host then made inquiries after the *Ta foo* (great nobles), to which the guest responded. The lord offered ceremonial apologies for the trouble given to the guest by his visit: the guest made obeisance twice, and bowed down his head to the ground. After this the food for morning meals was despatched, the formal entertainment of wine in the temple, and the banquet in the hall, were given, and the sceptre was restored. On the following day the guest made acknowledgments for the presents and obligations conferred, and then took his departure. This was the manner in which the ministers of the princes of the empire were treated as guests by neighbouring states.

The outside of the Heen of the Son of Heaven (900 li), was the hereditary right of the nobles, and the inside the emolument of the princes of the empire. The *Tae tsae* was charged with the administration of the 六典 *Luh teen*, six canons, for establishing the government, which were called respectively the 治典 *Che teen*, regulating canon; the 教典 *Keaou teen*, instructing canon; 禮典 *Le teen*, ceremonial canon; 政典 *Ching teen*, ruling canon; 刑典 *Hing teen*, punishment canon; and 事典 *Sze teen*, service canon. These canons were thus issued to the different states, and governors (dukes) were appointed to superintend and enforce them: the three (*Tsing* officers) were appointed, the five (*Ta foo*) as assistants, arranged their 殷 *Yin*, (the *Shang*, *Chung*, and *Hea sze* officers), and nominated their retainers. Rules were distributed to the 都 and 鄙 *Too*, and *Pe* (outside cities and districts), and elders were set up. The *Foo* were appointed (鄉大夫 *Heung ta foo*), their five (*Ta foo*) established, their *Yin* arranged, and their attendants allotted. Laws were distributed to the offices of the Mandarins, their chiefs were appointed, their assistants named, their investigators established, and their attendants and outside retainers allotted; (all in order to carry into effect the laws). The first office was named the 天官 *Teen kwan*, and had sixty subordinate officers, who were charged with the regulation of the state; the second was called the 地官 *Te kwan*, and had sixty subordinate officers, who had charge of the instruction of the state; the third was the 春官 *Chun kwan*, which had sixty subordinates, on whom devolved the ceremonies of the state; the fourth was the 夏官 *Hea kwan*, having sixty subordinates, whose charge was the administra-

tion of justice of the state; the fifth, the 秋官 *Tsew kwan*, having sixty subordinates, on whom devolved the punishment of the state; and the sixth was called the 冬官 *Tung kwan*, having also sixty subordinates, on whom devolved the works of the state. When any important question arose, the subordinates of these six officers referred it to their superiors; but unimportant matters they themselves settled. The holders of these offices were called the *Tae tsae*, ministers of state; *Ta sze too*, ministers of instruction; *Tae tsung peh*, ministers of ceremony; 大司馬 *Ta sze ma*, ministers of punishments; 大司寇 *Tae sze how*, ministers of the tribunals; and the 大司空 *Tae sze kung*, ministers of public works; and formed, collectively, the *Luh tsing*, each having his own appropriate office to attend to.

Descending a rank, there were the *Ta foo* (great nobles), of whom there were twenty-seven in the palace of the king; the 中大夫 *Chung ta foo*, and the 下大夫 *Hea ta foo*; but nothing was ever heard of there being 上大夫 *Shang ta foo*. In the states of the princes there were seven of them: there were, *Shang ta foo*, and there were *Hea ta foo*; but nothing was ever heard of there being *Chung ta foo*. Those who were entitled *Chung ta foo* in the king's palace were, *Sze kwae*; *Sze she*; 遂人 *Suy jin*; 内史 *Nuy she*; 大司樂 *Tae sze yo*; and *Ta hing jin*. Those who were entitled *Hea ta foo*, were, 大府 *Tae foo*, *Paou she*, 遂師 *Suy sze*, 廩人 *Lin jin*, *Tae puh*, and *Seaou hing jin*. Those who were entitled the *Shang ta foo* of the prince's[1] states were, the clan of 季孫 *Ke sun*, who were the *Sze too*, ministers of instruction; the clan of 叔孫 *Shuh sun*, who were the *Sze ma*, ministers of punishment; and the clan of 孟孫 *Mang sun*, who were the *Sze kung* (ministers of public works). The *Hea ta foo* were five, and they were the 小卿 *Seaou tsing*. Under the *Sze too* were two *Seaou tsing*; one a *Seaou tsae*, the other a 小司徒 *Seaou sze too*. Under the *Sze kung* were one *Seaou sze how*, and one 小司空 *Seaou sze kung*. Below the *Sze ma* there was only one 小鄉 *Seaou tsing*, and he was the 小司馬 *Seaou sze ma*.

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[1] Formerly a great number possessed two characters in their surnames.

But under the circumstances the *Shang ta foo*, or the *Tsing*, were the same in the king's court as in the palaces of the princes. Below the *Ta foo* were the *Sze*, such as the 縣士 *Heen sze*, 遂士 *Suy sze*, 方士 *Fang sze*, 訝士 *Ya sze*, 朝士 *Chaou sze*.

But was not the term *Sze* made use of in the appellation of officers?

We now come to speak of these officers, and to distinguish them. There were the 膳夫 *Shen foo*, 醫師 *E sze*, 職內 *Chih nuy*, 載師 *Tae sze*, *Heen sze*, 土均 *Foo heun*, 稻人 *Taou jin*, forming the *Shang sze* class; the *Nuy foo*, *Wae foo*, *Wei jin*, *Wei jin*, *Too heuen*, *Sung heuen*, 懷方 *Hwae fang*, and 合方 *Ho fang*, constituted the *Chung sze* class; and the *Peih jin*, *Seih jin*, *Teen sze*, *Teen tse*, 鬱人 *Yin jin*, 鬯人 *Chwang jin*, 柞人 *Tseh jin*, and the 薙氏 *Te she*, forming the *Hea sze* class. It may be that their official duties were all of the same description, but still distinctions were made: thus the office of *E sze* was filled by a *Shang sze*; that of 食醫 *Shih e*, by the *Chung sze*; that of the 瘍醫 *Yang E*, by the *Hea sze*. It may be that the officers bore the same relation in point of service. Thus the 司祿 *Sze luh* had no *Shang sze*, the *Sze heuen* had no *Chung sze*, and *Sze shoo* had no *Hea sze* (that is, there was no necessity for those officers as the offices were associated.

We now speak of the whole series of officers. The *Tae tsae* was filled by one *Tsing*; the *Seaou tsae* and *Tsae foo* were formed, the first of two *Ta foo*, the other of four *Ta foo*; there were eight *Shang sze*, and sixteen *Chung sze*, and the *Hea sze* consisted of thirty-two. These were the grades of officers, and they all commanded respect. The *Heang ta foo* were reckoned *Tsing*; the 州長 *Chow chang*, the 黨正 *Tang ching*, were considered *Ta foo*; the 族師 *Leu sze* were deemed *Shang sze*; the 閭胥 *Leu seu* were considered *Chung sze*; and the 比長 *Pe chang* were deemed *Hea sze* officers; these again were distinguished, and they were all considered as stern and dignified in bearing commanding respect.

There were still further attached to the offices six 府 *Foo* (keepers of the stores), twelve 史 *She* (writers), twelve 胥 *Seu* (catalogue-makers), and 120

徒 *Too* (footmen or messengers). Did not these have the charge of the official registers in order to regulate the archives? the care of the correspondence in order to assist in the working of the office? the duty of classifying in catalogues in order to arrange all in order? and the charge of the official behests, in order to levy taxes and serve commands? All these appointments were made from among *the people* employed in the offices.

Now for what end were the officers instituted? To the end that the people might be governed: that the people might be trained up; that the people might be harmonized; that the people might be equalized; that the people might be scrutinized; and that to the people might be given support, or the means to live. The 司民 *Sze min* had charge of enrolling the numbers of the people. From those who had teeth, all above were entered in the list; females and males were distinguished. Once yearly the newly-born were noted down, and the dead were wiped out. The *Sze kow* presented the list to the king, who received it with an obeisance, and it was placed in the 天府 *Teen foo*, "store of the son of heaven." The 土會 *Too kwei* distinguished the produce from the five places (four points of the compass and centre).

The inhabitants of the hills and forests were heavy and square-built or bony; the dwellers in watery and marshy places were black and polished (shining); the inhabitants of the mountainous districts were round, plump, and tall; the inhabitants of banks and level places were of pale countenance, and spare. The *Chih fang she* had charge of the plan of the empire. 冀州 *Ke chow*[1] had five men to three women; 雍州 *Yung chow*[2] had three men to two women; 揚州 *Yang chow*[3] two men to five women; 幽州 *Yew chow*[4] one male to three females. The classes and sexes of the people were not alike in number: the *Sze too* caused five families to constitute a 比 *Pe*, and directed them to afford each other mutual protection; five *Pe* formed a 閭 *Leu*, the members of which were caused to bear mutual responsibility; four *Leu* formed a 族 *Shuh*, and these were obliged to mutually assist in cases of burial; five *Shuh* constituted a 黨 *Tang*, and these were obliged to afford mutual succour in times of emergency; five *Tang* formed a 州 *Chow*, and these were caused to contribute necessaries of life to those among them who were in want; and five *Chow* constituted a

[1] Now *Peking*. [2] Now *Shen see* Province. [3] *Keang nan* province. [4] *Che le* province.

Heang,[1] or village, and this was obliged to send forth scholars or visitors.[2] The 遂人 *Suy jin* formed five families into a 鄰 *Liu*, five *Liu* into a 里 *Le*, four *Le* into a 酇 *Tswan*, five *Tswan* into a *Pe*, five *Pe* into a *Heen*, and five *Heens* into a 遂 *Suy*. In this manner were the different names of the localities laid down.[3]

How could it be possible that no measures were taken for the liberal support of the people? The *Tae tsae* took advantage of nine kinds of employment, for providing occupation for the people; the three descriptions of husbandry[4] were required to produce the nine descriptions of grain,[5] 九穀 *Kew koh*; the *Yuen. Foo*, orchards (for fruit), and gardens (for vegetables), were required to rear trees and vegetables.

The *Yu* and *Hang* officers stimulated the people to raise produce from the hills and marshy places; brushwood and pasturage-grounds were preserved for the propagation of birds and beasts: all the various arts were put in requisition for the transformation of the eight materials, viz. (pearls, gems, metal, feathers, leather, stones, wood, and ivory.)

The merchants and dealers collected and spread abroad for sale their merchandise of gold and cloth; good wives and concubines cleaned and sorted raw silks and hemp; men and maids collected and gathered the fruits of trees and plants (water lily, &c.); persons without regular occupation went round from place to place and carried on a calling (acted as porters, or coolies.)

The *Tsae sze* had charge of the rules for making grants of ground; the imposts of the 廛里 *Chen le*[6] ground (200 li outside the court), were imposed upon the dwellers in the 國地 *Kwo te*; the imposts of the 場圃 *Chang poo* (300 li

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[1] These were the distinct classes made within the imperial domain or city.

[2] At examinations, the candidates who have been successful are *invited* by the high officers who have examined them, and they are styled "guests."

[3] This classification was made in the outside districts.

[4] Hill husbandry; Marsh husbandry; Level husbandry.

[5] 黍 *Shoo*, a red-coloured round-grain rice; 稷 *Tseih*, pannicled millet, yellow round grain; 稌 *Too*, rice cultivated in water; 秫 *Shuh*, glutinous rice; 麻 *Ma*, hemp; 大麥 *Ta meh*, barley; 小麥 *Seaou meh*, wheat; 大豆 *Ta tow*, large pulse; 小豆 *Seaou tow*, small pulse.

[6] The people of these several grounds were required to furnish the imposts.

outside) were charged upon the people of the 園地 *Yuen te;* the fields of the 公邑 *Kung yeh* (600 li outside) were charged upon the people of the 甸地 *Teen te;* the land of the 家邑 *Kea yih* (700 li outside) was charged upon the *Saou te* people; the fields of the 小都 *Seaou too* (800 li outside) were charged upon the people of the *Heen te;* and the grounds of the 大都 *Ta too* were laid as a charge upon the people of the 疆地 *Keang te,* 900 li outside the imperial city: every spot was forced to the utmost, and made the most of, and there was no waste or empty ground.[1]

The 閭師 *Leu sze* was charged with the duty of stimulating the exertions and labours of the people (he required them to exert their bodily strength). Upon the farmers he laid the charge of husbandry; upon the gardeners he laid the charge of planting; upon the merchants he laid the charge of barter; upon the married women he laid the charge of female handiwork; upon the *Hang* (commissioners of mountain forests) he laid the charge of the hill matters; upon the *Yu* (controllers of marshes) he laid the charge of all matters connected therewith; and each and all diligently prosecuted his own allotted occupation, and there were no idlers wandering about.

By these means, in the times of the former kings there was not one noble or plebeian male or female person without his or her allotted duty. The *Kaou kung* section observes, that the state had six kinds of official duties, and the hundred occupations (all the works) were all under one head. To sit and discourse on principles of reason was said to be the duty of the king and high dukes; while to apply and put in force was the part of the *Sze* and *Ta foo;* to examine and put to rights the face of things, and thereby to bring into use the five elements, and to make the different household utensils of the people, was the charge of the 百工 *Peh kung,* artificers; to circulate valuables and curious productions of the four parts, in order to contribute to general support, was the duty of merchants and traders; to apply the powers of the body to develope the treasures of the earth was the charge of husbandmen; to sort and put in order raw silks and hemp, and thereby to prepare silks and cloths for use, was the duty of women.

The province *Yue* (*Che kiang*) had no artisans for the manufacture of instruments of husbandry, as all the men of the province could make them; the 燕

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[1] At this time the "land beneath the heavens" was the emperor's, and he portioned it out to the people.

Yeu (*che le*) province was without artisans for making armour, for the men of the province could all make it; the 秦 *Tsin* (*Shen see*) province was without artisans who made long spears, for the men of the province could all make them; the 胡 *Hoo* (outside Mungoo Tartars) state was without makers of bows and carriages, for all the men of the country were proficients in the art: men of knowledge became inventors, and cunning men imitated. For after generations to keep in the same line of occupation was called *Kung*. Various arts and numerous works were practised by the sages: thus, metals were forged to form swords, earths were kneaded to make household utensils, carriages were built to travel on roads, vessels were built to traverse seas, all by the labour of the sages.

When the season of heaven was propitious, the temperature of the earth favourable, materials good, and the work cunning, then these four being all combined, perfection was attainable. Orange-trees passing north of the 淮 *Hwuy* stream, became changed to 枳 *Che* tree (resembling the orange, the fruit of which is small and bitter); the *Mina* bird could not live across the 濟 *Tse* stream; the 貉 *Ko* (an animal like a fox), died if it passed over the 汶 *Wan* stream: this doubtless was from the effects of climate.

The 鄭 *Ching* (*Honan*) "swords," 宋 *Tsung*, "country axes," 魯 *Loo*, "state knives," 吳 *Woo* and 粵 *Yin* (*Keang nan* and *Che kiang*), "double-edged sword," could not be made equally good when the materials were removed and manufactured at a distance from the place of their production: this was doubtless the effect of climate.

Horns from *Yeu che le* province, inner wood for bows from 荆 *King* (part of *Hoo pih* and *Hoo nan* provinces), arrow shafts from the 紛胡 *Fun hoo* hordes in *Hoo nan* and *Hoo peh* provinces, and gold and pewter from *Woo* and *Yue* (*Keang nan* and *Che kiang* provinces): these materials ranked as excellent.

Heaven had a season for produce, another for dearth; grass and wood had their seasons of growth and decay; rocks had a season for age and disintegration; water had a season when it congealed, and another when it thawed: these were heaven's seasons.

For the most part there were seven descriptions of workers in wood, six in metal, five in leather, five in colours, five in grinding, and two in clay. The workers in wood were 輪 *Lun*, (wheelwrights); 輿 *Yu*, (makers of carriage-bodies); 弓 *Kung*, (makers of bows); *Leu*, (makers of spear-handles); 匠

Tseang, (carpenters in general); 車 *Keu*, (makers of waggons); and 梓 *Tsze*, (makers of household furniture). The workers in metal were 築 *Chuh*, (makers of engraving tools); 冶 *Yay*, (makers of points of spears); 㠯 *Hoo*, (makers of bills); 桼 *Leih*, (makers of measures of capacity); 段 *Twan*, (not known); and 桃 *Taou*, (sword-makers). Workers in leather were 函 *Han*, (armour-makers); *Po*, (tanners of hides for binding); 韗 *Yun*, (tanners of hides for drums); 韋 *Wei*, (workers in leather for shoes, &c); and 裘 *Kieu*, (makers of fur garments). The workers in colours were 畫 *Hwa*, (drawers of flowers); 繢 *Wei*, (workers in five colours); 鍾 *Chung*, (dyers of feathers); 筐 *Kwang*, (not known); and 慌 *Fang*, (dyers of raw silk). Workers in grinding, or rubbing and polishing, were 玉 *Yuh*, (workers in gems, maces, utensils, &c.); 榔 *Tse*, (not known); 雕 *Teaou*, (engravers); 矢 *She*, (makers of arrow-shafts); and 磬 *Shing*, (polishers of the musical stone). Workers in clay or earth, were 陶 *Taou*, (makers of pots or jugs); 旊 *Fang*, (makers or workers in finer sorts of earthenware). Then how could the people be without allotted occupations?

INSTITUTES OF THE CHOW DYNASTY.

PART II.

THE *Tae tsae* directed the nine kinds of occupations and laid them in charge upon the mass of the people. Attention to the three kinds of husbandry ranked first in order, and the fixed rules for securing continual production could not be set aside or delayed. The *Seaou sze too* section states, that nine 夫 *Foo*[1] forms a 井 *Tsing*, which was one li square; four *Tsing* made a 邑 *Yih*, which was two li square; four *Yih* formed a 邱 *Kew*, which was four li square; four *Kew* made a 甸 *Teen*, which was eight li square; four *Teen* was considered a 縣 *Heen*, which was twenty li square; and four *Heen* constituted a 都 *Too*, which was forty li square: the rules for the larger and smaller outside cities and rural districts were established according to this standard.

The 遂人 *Suy jin* section goes on to observe that ten *Foo* had running around them a 溝 *Kow*,[2] or drain, forming the ground into one li square; 100 *Foo* had a 洫 *Heue* or water sluice around ten li square of ground; 1000 *Foo* had a 澮 *Kwei*, a channel dividing the ground into a square of 100 li; 10,000 *Foo* had a 川 *Chuen*, or river, forming a square of 1000 li; and the villages near the royal city were divided according to these rules.

And through the *Foo* there were 遂 *Suy*, or ridge paths; and across the ridge paths were 經 *King*, small paths. Upon the *Kow* or ditches were 畛 *Chin*, raised path ways; and above the *Heue* were 涂 *Too*, or roads. The *Too* was by rule one 軌 *Kwei*, or eight covids broad; by the sides of the *Kwei*, or channels,

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[1] Each *Foo* or farm was 100 *Mow*.

[2] *Kow*, a ditch four feet wide and deep.

ran a 道 *Taou*, or large road, which by rule was two *Kwei* (sixteen covids) broad; and by the sides of the *Chuen*, or rivers, was a 路 *Loo*, or public road, which was by rule three *Kwei* (twenty-four covids) broad. Artisans formed the *Kow*, or ditches, and the *Heue*, or water sluices. A ditch or furrow, one covid wide and one deep, between certain grounds, was called a 畎 *Keuen*: one of two covids wide and two deep was designated a *Suy*; nine *Foo* constituted a *Tsing*; and the ditch which ran through the *Tsing*, four feet wide and four covids deep, was denominated a *Kow*. A square of ten li formed a 成 *Ching*, through which ran a drain, eight covids wide and eight deep, called a *Heue*; a square of 100 li formed a 同 *Tung*; and the channel which ran through it was two 尋 *Tsui*, or sixteen covids wide and two 仞 *Jin* deep (sixteen covids), and was termed a *Kwei*; this disembogued into the *Chuen*, or river. Each had its name recorded.

All the *Kow*, or ditches, were made with reference to the fall of the water, and bunds or dams were constructed with reference to the nature of the ground. An expert maker of ditches formed them so that the water should flow and clear out the ditch, and a good maker of dams constructed them so that they were increased by the mud and dirt which collected against them. The dams were made the same in height and depth, and the summit was two-thirds of the base, and they sloped downwards. Large dams sloped or diminished on their outside. Oh, how minute was the attention paid to the fixed regulations of the fields!

To this end, of ground which required no change of culture (that is, produced one arable crop yearly), 100 畝 *Mow*[1] was given in charge to each family; of land which was changed (arable one year and fallow one year), each family had 200 *Mow* allotted them; of ground which was changed once in three years (that is, one year arable and two fallow), each family was allotted 300 *Mow*. To the superior or best land there was one *Foo*, who had a 廛 *Chen* (shop or house) with 100 *Mow* of land, and to this there was likewise attached fifty *Mow* of 萊 *Lae*[2] ground; to middling land there was a *Foo*, who had a *Chen*, or shop, with 100 *Mow* of land and 100 *Mow* of *Lae* ground; to inferior land there was one *Foo*, and he had a *Chen*, or shop, 100 *Mow* of ground, and 200 *Mow* of *Lae* land. In just proportions was the land allotted.

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[1] One *Mow* equal to about one rod.

[2] *Lae*, spare or waste ground, in which miscellaneous things were sown or planted.

Then the 草人 *Tsaou jin* was directed to take charge of the rules for transforming the soil (for producing the necessary changes required in husbandry). For ground of a light-reddish and hard soil, cows' bones[1] were employed as manure; for deep-red and soft soil, sheep's bones were used; for loamy and clayey soil, the bones of the 麋 *Me* (a species of deer or stag), were employed; for soft marshy soil 鹿 *Luh*, deer bones, were used; for salt and dripping land the bones of the 貆 *Heuen*[2] (animal like a fox), were used; and for clayey, stiff soil the bones of the pig were employed as manure. The *soil* laid on the lands was distinguished, and the grain planted accordingly.

The 稍人 *Saou jin* had charge of sowing seed in low ground: he made use of 潴 *Choo*, reservoirs, to accumulate water, dams or banks to stop the water in its course, and *Kow*, ditches, to impel the water onwards: he made *Suy*, or ridge paths, in order to divide the water on the fields equally, sunken beds to retain the water, and *Hwuy*, or channels, to drain off the (superfluous) water: by these means he guarded against inundation or drought. The soil had grain planted in it which was suitable to the ground. 青州 *Tsing chow* (*Shan tung* province) was adapted to *Taou meh*, paddy and wheat; 雍州 *Yung chow* (*Shen see* province), to red-grained millet and pannicled millet; 豫州 *Yu chow* (*Ho nan* province) was suitable for the five kinds of grain; 兗州 *Yen chow* (*Shan tung* province), for the four descriptions of grain; and 幽州 *Yew chow* (*Che le* province), for the three sorts of grain. The *Chih fang she* was discriminative and clear on all these points. Moreover, instruction in sowing and reaping was imparted by the *Sze too*; and the *Suy jin* also gave instruction upon these matters. The 勸長 *Tswang chang* exerted himself in urging the people to plough and weed, and the 里宰 *Le tsae* also impelled the people to these occupations.

We now pass on to speak of those habitations which had no grass or herbage

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[1] The bones were pounded and mixed with human excrement and water.

[2] Here read *Wang*.

round them. These were punished by a 里 *Le*[1] fine; for those fields which were not brought under cultivation the farmers or owners were amerced a three-fold fine of rice[2] in the husk; and those persons who were without any occupation, were also fined by a levy upon the family of the amount of money paid to a substitute when required for the service of the state. The 載師 *Tsae sze* received or levied the above fines.

All without occupation had a fine of money levied from them (a capitation-tax on each individual). Those persons who did not rear domesticated animals were not allowed animals or victims at times of sacrifice; those who did not plough were kept without grain in their vessels at times of offering sacrifice to the gods; those who did not rear the silk-worm were not allowed to wear silks; those who did not weave were not allowed to wear mourning garments: the 閭師 *Leu sze* laid these restrictions on them. Did not all these tend to repress the secondary occupations, in order that the root of husbandry might be elevated?[3] And not only this: the 甸師 *Teen sze*, although husbandry did not concern them, still led their subordinates to plough the emperor's fields.

Of what importance was husbandry to the 内宰 *Nuy tsae?* They conducted the females of the palace to present the grain for sowing in the king's fields; they fixed by divination, on the day of autumnal sacrifice, the proper time for cutting down the wild grass in the approaching year, and took anxious care for preventing the field patrimony from running to waste. On the day of sacrificing to the gods of the land, they settled, by divination, the day for sowing in the coming year, and took into consideration the provisions requisite against drought, scarcity, and inundation. Every thing conspired to assist those persons who exerted themselves in farming, and they were not without officers appointed to stimulate and lead them.

Husbandry was undoubtedly deemed of great importance, and the regulation of trade was also not deemed unimportant. The *Tae tsae* had the official trust of storing up wealth, and had moreover the charge of the grain used for husbandry. The *Sze too* managed matters connected with the promotion of trade and commerce, and with the promulgation of rules regarding husbandry. Of a truth, it

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[1] 里布 *Le poo*, the impost money paid by a li or twenty-five houses, and which was made a fine when a house had no herbage or grass round it.

[2] 屋粟 *Uh suh*, rice in the husk: the amount of the fine was the quantity which three people would pay.

[3] All other occupations were secondary to husbandry; so that every thing was enjoined which tended to encourage and enforce that occupation.

was essential that there should be sufficiency of food and circulation of goods: then the changes produced by instruction could be perfected.

The artisans accordingly estimated the proper site for building the imperial city. In front was placed the court, and the market was placed in the rear; the *Nuy tsae* set up the kingdom (government), then the queen assisted, and a market was established. The 司市 *Sze she* was the elder or superior of the officers placed over the market: he employed for his officers 次 *Tsze*, tents or booths, arranged in due order, and distinguished by their proper positions; he managed the arrangements of the market, laid out the 肆 *Sze*[1] (stalls), separated the articles bought for sale, and equalized the supply (as regards goods), by orders and notifications; he prohibited the sale of articles of an injurious or extravagant character, and adjusted equally the market; through the merchant-traders he collected property, and by these means circulated money; by measures of capacity and length, he fixed prices and brought about the sale of goods; he made use of bonds or checks which united the buyer and seller in agreement and good faith, thus preventing litigation; by means of brokers he put a stop to the introduction of spurious articles, and prevented chicanery; by punishments and fines he put a stop to acts of oppression, and repressed theft and robbery; and by the 泉府 *Tseuen foo*[2] (government stores), he reduced goods to the same level of consumption, received unsaleable goods, and lent out money. Upon these points the government regulations and orders were especially minute. Thus the 質人 *Tsze jin* had charge of the bonds or agreements between buyer and seller in large and small transactions; the 廛人 *Chen jin* looked after the receipt of duties; the 胥師 *Seu sze* took charge of the punishments, administration of laws, and inhibitions; the 賈師 *Koo sze* had charge of adjusting the prices of the market; the 司虣 *Sze paou* seized and brought up those who created confusion or disorder in the market; and the 司稽 *Sze he* apprehended those who broke or offended against the prohibitions. Their attendants or lictors carried whips[3] on which measures of length were marked, and guarded the gates

[1] *Sze*, consisting altogether of twenty shops, arranged at intervals.

[2] These stores were a sort of bonded warehouses, set up for the benefit of traders and others. If goods were unsaleable, the owners could deposit them here until there was a demand, and money was lent upon them without interest in times of necessity, as in cases of death, sacrifice, &c.

[3] These served both for chastisement and for testing measures of length.

or entrances. The 肆長 *Sze chang*, superior of the stalls, arranged the merchandize of silk and cloths, and distinguished the different kinds.

Now we come to speak of the officer of the *Tseuen foo*. He collected or received goods which did not meet with ready sale, in order to afford assistance to the trader; and he advanced money at times of burial, or sacrifice, in order to benefit the people. All the regulations, instructions, rules, and punishments of these officers tended to the same end as those of the *Sze she*.

But it was found that the rules for regulating the market-holdings were, for the most part, three. Early in the morning there was a market held, at which the merchants and dealers attended; at noon there was a market, at which the public attended; and at eventide there was a market, at which the small retail-dealers, men and women, attended. These were for the general advantage of the people; and it was highly necessary that there should be equality. If princes of a state went to the market, all criminals had their punishments remitted (intimating that the laws were suspended); if their ladies went there, they were fined one 幕 *Mo* (a large curtain or blind); if their children went into the market, they were fined one 帟 *Yih*;[1] if government officers went into the market, they were fined a 蓋 *Kae* (covering to a chariot); and if their wives went, they were fined a 帷 *Wei* (curtain of a carriage). Thus the market was for the advantage and competition of the people, and it was highly necessary that there should be these prohibitions.

As regards the regulation of gold and silver, silks and cloths, and valuable and rare articles brought to the market. For those articles which were deficient, directions were issued for procuring them; for those articles which were advantageous (in constant requisition), orders were given that they should be kept in abundance: articles of injurious tendency were destroyed; and extravagant, costly articles were diminished in number (but few allowed).

In general, the inhibitions against the fictitious sales of ornaments were twelve; viz. against the sale of 圭 *Kwei* (pointed sceptres), *Peih* (round sceptres), gold, *Chang* (half sceptre), officers' dress, officers' carriages, the utensil used in the temple of ancestors, ornamented or variegated silks, striped silks, pearls, and the class of gems; all these were prohibited from being sold in the market. The people were not allowed to use these things; the merchants were prevented from carrying on traffic in them; and dealers dared not sell them, nor artisans make them.

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[1] Overhead curtain, or screen for a tent.

Respecting those things which were in use at the market, there was the 量 *Leang* (measure of capacity). In the first place it was weighed, in order to ascertain its correct heaviness and lightness; in the next place it was planed, so as to discover its proper height and depth; and, lastly, it was guaged in order to ascertain its capacity. The inside was one covid square, and it held one 斛 *Foo*;[1] its bottom was one inch deep, and it held one 豆 *Tow*;[2] its handles were three inches deep, and they each held one 升 *Shing*,[3] or measure. The *Leang*, or bushel, weighed one 鈞 *Keuen*, or thirty catties: when struck, it sounded the 黃鍾 *Whang chung* note. It was used by the people as a pattern by which to make others, and no duty was levied thereon. The characters which were engraven on it were

時文思索

She wan sze so.

"This bushel was invented by a king possessing every kind of virtue."

允臻嚴極

Yun tsin ke keih.

"His inventive genius reaching in truth the highest pitch of excellence."

嘉量既成

Kea leang ke ching.

"This excellent measure since its completion,

以觀四國

E kwan sze kwo.

"Has been given to the observation of the four parts of the empire."

永敬嚴後

Yung ke heue how.

"Perpetually making manifest to futurity,

茲器維則

Sze ke wei tsih.

"That this vessel is the model (by which others are to be made)."

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[1] *Foo*, six pecks four measures, one *Foo*.

[2] *Tow*, four measures.

[3] One *Shing*, or measure, about one and a-half catty.

此栗氏為之也

Tsze "le she" wei che yih.

"This was made by the 'artisan of metal.'"

The 甗 *Yen* boiler held two *Foo* (twelve pecks eight measures); the 盆 *Pun*, or bowl, likewise contained two *Foo;* the 甑 *Tsang*, pot or boiler (without a stand or raised bottom), also held the like quantity; the 鬲 *Leih*, an earthern vase or urn, held five 斛 *Huh* (six pecks); the 庾 *Yu*, an earthern vase, held two *Huh* (two pecks four measures): these the 陶人 *Taou jin*, or potters, formed. Moreover, the 旊人 *Fang jin*, workers in clay, made the 簋 *Kwei* a vessel square outside and circular within, which contained one *Huh* (one peck two measures).

The 梓人 *Tsze jin*, workers or carvers in wood, made drinking utensils; the 勺 *Cho* held a measure, the 爵 *Tseo* (Plate 20), held a measure, and the 觶 *Tsze* horn cup, held three measures. In offering up wine the *Tseo* cup was employed, and the *Tsze* was used in returning the pledge. As regards matters connected with the potters and workers in clay, round utensils were required to be exactly circular; square vessels were exactly squared; and vessels with irregularities of form, flaws, or uneven elevations, were not permitted to be offered for sale in the market. These

were what the 王制 *Wong chi* (section of the *Le he*) designates utensils of use which did not come up to the rule, and were unfit for sale in the market.

Now certain persons go on to say that Mencius in his works affirms, that

市廛而不征

She chen urh puh ching.

On "the *markets* and *shops where things were sold,* ground-*rent was levied;* but no duty was imposed *upon the goods.*

關譏而不征

Kwan ke urh puh ching.

Places of excise instituted search, but did not levy duty on the goods." "Now on making research into the *Chow le* sections on the *Chen jin*, 司門 *Sze mun*, 司關 *Sze kwan*, it is mentioned that on the market,[1] shops, city gates, and excise barriers, they did levy duties;" but they were not aware that the *Chen jin* officer received the duties on the shops or warehouses, and collected the moneys from the 肆 *Tsze* shops of commission, from the 總 *Tsung*,[2] booths or sheds, and for the checks or bonds between buyer and seller: he also received the fines and forfeits for irregularities in the market. It was necessary he should know that he had received duties on the goods, and should not receive them for the ground, and that when he received them on the ground, he should not levy them on the goods.

We now pass on to speak of the *Sze mun*, officer of the gates, who made search into, and took note of, all corrupt or worthless articles, preventing them from going out or in, and taking the money levied on them as fines. Whenever any of the goods or articles were not in accordance with the regulations, they were seized. The *Sze she*, controller of the market, had charge of the prohibitions against false ornaments (that is, against imitating the forbidden ornaments).[3] If the matter of imitation were but trifling, a fine was taken; but if the offence was grave, the individual so offending was seized and punished. Was not this perfectly right?

The *Sze kwan* regulated the entry and exit of merchandise in general; and, moreover, had charge of the prohibitory regulations, together with the receipts of the warehouse ground-rents. Whenever it was attempted to pass goods out clandestinely, evading the custom barriers, such goods were seized, and the owner fined: those also who broke the twelve prohibitory regulations as regarded fictitious ornaments, and dared not pass them in or out through the barriers, were, when apprehended and the offence was found not to be very grave, punished by levying from them as a fine the duty of a *Chen*, or warehouse; but if the offence was grave, the goods were seized and confiscated, and the individual punished. This also was but proper. How, then, was duty again levied at the gates and barriers upon the ordinary goods of the merchants and dealers, after duties and ground-rent had already been paid upon the markets and warehouses?

Upon this subject the *Leu sze* section says, "Whenever the people did not follow any occupation they were fined, and the money provided a substitute as vassal to the state." Thus did the former kings issue precepts, and prescribe some punishment to those people who merely wandered about and ate, who did

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[1] Market, means the streets.

[2] *Tsung*, a shed or booth erected on any empty place and taken down at night.

[3] See page 60.

not follow husbandry, who did not follow the occupation of merchants, but whose hand and feet were idle and vagrant, and who did nothing to procure a living.

The *Tsae sze* section goes on to say, "All those habitations which were without mulberry and hemp trees around them, were fined the same duties as paid by a *Le*, twenty-five houses." Thus also did the former kings impress warnings and precepts upon the families of those who received emoluments (government officers), and upon those who passed their time in building galleries or terraces, or in making fish-ponds, upon those who by their means deprived the people of their patrimony[1] and of the means of raising produce from the ground to sustain life.

How then, after the *Chen jin* had received the ground-rents of the market, streets, and warehouses, did the *Leu sze* collect the fines,[2] and the *Tsae sze* also receive the fines of a *Le* (twenty-five houses)?

But the demand of labour from the able-bodied had likewise rules by which it was governed.[3] The *Seaou sze too* apportioned equally the ground and fields. For superior ground each family sent out three men; for land of a middling description two families sent out five men; and for inferior ground each family sent out two men; equally appointed were they to field and ground, according as it was good or bad, rich or sterile.

The 鄉大夫 *Heang ta foo* registered the males of families: those around the seat of government from seventeen and a-half to sixty years;[4] and those in the remote and rural districts from fifteen to sixty-five years. These were properly distinguished according as they were near to, or far from, the seat of government.

The 均人 *Keun jin* equally distributed the labour required from vassals. In a year of abundance they were employed on public works for three days; in a year of middling aspect for two days; and in a year of scarcity only for one day. So again there was a distinction made according as the year and seasons promised abundance or scarcity: but besides this the *Seaou sze too* also levied servants from among the people. One man only was required from each family.

The *Suy jin* levied agriculturists, but only according to the number required for inferior ground; thus did the state employ the labour of the people. And

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[1] At this time no person possessed ground or houses: all was the property of the king, who portioned to each his just allotment for tillage: so that to apply the ground for purposes of pleasure was to take from the people that which would otherwise be under cultivation.

[2] 夫 *Foo*, a sort of capitation tax paid in rice or money by each individual who did not follow any occupation.

[3] Each able-bodied man was required to give his services to the state for three days in each year.

[4] Two and a-half years is called a 尺 *Chih*.

was not this treating them most liberally? And besides this the *Heang ta foo*, discriminated among the attendants, and exonerated from this service the rich, the honourable, the talented, those who followed public business, the old and the deformed, all of whom were exempted from serving. Thus among the servants were there not distinctions?

Now, although they were thus treated, the affections of the people were easily alienated: it became therefore highly necessary that they should be induced to rest satisfied in their allotted spheres. The *Tae tsae* employed the 八統 *Pa tung*, or eight clues, and communicated them to the king for the control of the people: they were, affection for relatives, respect for old friends, advancement of the worthy, employment of the talented, protection of workmen, esteem for the rich, promotion to subordinates, and polite treatment of guests. The 九兩 *Keu leang*, nine mutual benefits, bound the people together. They were as follows:

Elevation of governors, in order, by giving them good localities, to cause satisfaction among the people.

Appointment of local officers, and dispensation of honourable distinctions to obtain the peoples' hearts.

Establishment of preceptors, and the manifestation of worth, to gain the affections of the people.

Selection of scholars, and strict regard to principles of right reason to secure the esteem of the people.

The setting up of elder sons in families, and through their kindred, to obtain unity among the people.

Appointment of lords over land, so that, being conversant with the feelings and abuses, the people might be contented.

The setting up of subordinate executive officers by due regulations to control the people.

Promotion of friendly relationship and mutual assistance, to unite the people.

The appropriation of places for growing grass and brushwood, and, by thus providing plentiful supplies, to keep the people together.

And the *Ta sze too* also, by extending protection and kind favours, reared the people. The first was, love or compassion towards the tender in years; the second, nourishing the old; the third, rescuing the poor, exhausted, and utterly destitute; the fourth, commisserating the wretchedly poor; the fifth, treating well the deformed; and the sixth, re-assuring the rich. By allowing their ancient customs he tranquillized the people. These customs were, first, handsome mansions; second, family graves; third, union of elder and younger brethren; fourth, union of teacher and scholar; fifth, union of friends; and sixth, the same description of clothes.

It may be inferred that the *Suy jin*, by levying agriculturists according to the number required for inferior ground, by fields and *Le's* (twenty-five houses made a *Le*), tranquillized the agriculturists: by marriage he soothed the agriculturists;

by instituting mutual help, he gave advantage to the agriculturists; and by land (instruction as to what should be grown upon it), taught the agriculturist reaping and sowing. What matter was there, then, which did not contribute to cement and bind the dispositions of the people together?

It was a matter of anxious consideration that the yearly produce of grain should not be found inadequate, from occasions of dearth, &c., so that the people should quit their habitations and wander abroad in other provinces.

The *Ta sze too* section mentions that regulations were made, for times of scarcity, to keep the people together; such as, distribution of grain and money, light taxes, postponement of punishments, relaxation from labour, removal of inhibitions, cessation of close examination, diminution in severity of rites, reduction in severity of mourning rites, laying aside music, and having numerous marriages.[1] It goes on to state, also, that in times of great scarcity and heavy visitations of sickness, orders were issued to the states of the princes to remove the people and share property in common. This watchful care towards keeping the people together extended to the utmost: but their affectionate regards, by granting assistance in money and other necessaries in times of dearth, may also be seen in the sections on the subordinates of the six great officers of state. Thus the section on the *Wei jin* observes that these officers made collections[2] of grain, fodder, &c., from the *Heang* and *Le* districts, and succoured the distressed and poor, and collected grain, &c., from the *Heen* and *Too* (outside districts and larger and smaller cities), and kept them in readiness for emergencies, such as barren years and years of famine.

The section on the 鄉師 *Heang sze* states, that these officers had during the whole year to relieve the wants of the people in a charitable and benevolent manner; that on the 司救 *Sze kow* that these officers made known the king's commands, and bestowed kind consideration; that on the 旅師 *Leu sze* that these officers distributed the collections of grain, and dealt out assistance in money; that on the 司稼 *Sze kea* that these officers relieved the pressing wants of the people and equalized the price by giving out government grain; that on the 廩人 *Lin jin* that these officers, when they could not give out two *Foo*, twelve pecks eight measures, to each family, directed the removal of the people to another state, so that they might obtain grain;[3] that on the 士師 *Sze sze*, that these

[1] As there was a diminution in the ceremonies which at other times were deemed so important, this occasion was therefore deemed most convenient for numerous marriages.

[2] These collections were appropriated for distribution among the people in times of dearth or calamity.

[3] In prosperous years twenty-five pecks six measures, in moderate years nineteen pecks two measures; and in bad years not quite twelve pecks eight measures, were issued to each family.

officers, if the state was afflicted by famine and dearth, gave directions for property to be shared in common, and withheld punishments for a while. All those who were capable of devising regulations for affording assistance in times of scarcity truly did so, even to the most minute points.

But the promotion of human existence was still further cultivated by encouraging the domestic virtues, and the love of productions of the soil was necessarily connected with a good heart. This the *Tu sze too* brought about by the twelve modes of instruction.

Sacrificial rites taught respect.

The ceremonies of host and guest taught (submission) courteous manners.[1]

Marriage rites taught esteem among relations.[2]

The ceremonies of music taught harmony.

State shows distinguished ranks, so that the people did not outstep their proper sphere.

Ancient customs promoted tranquillity, so that the people did not become negligent and slothful.

Punishment taught them the due medium, so that the people became not oppressive.

Laws taught them to regulate their expenditure: then did the people know how to be satisfied. By these means the people were in every place instructed. But still further at the beginning (of spring), when all things harmonized, instruction was spread abroad. On the walls, at the sides of the doors and entrances, were suspended writings. By direction of the minister of instruction five families were united and afforded mutual protection to each other; five *Chow* were associated, and directed to practise the ceremonies of host and guest, so that all might be able to carry into effect their customs of mutual love and courtesy. The five[3] ceremonies guarded against false stratagems of the people, and taught them the due medium; the six kinds of music (music of the six[4] dynasties), soothed the dispositions of the people, and taught them harmony among each other; thus enabling the people in every respect to foster virtuous acts. Moreover, the 州長 *Chow chang*, elder of the *Chow*, read the laws on the first day of the beginning of the first moon; the 黨正 *Tang ching*, chief of the *Tang*, read the laws on the first day of the beginning of the four seasons. The 族師 *Suh sze* read the laws the beginning of every month, and the 閭師 *Leu sze* ex-

[1] 陽禮 *Yang le.* [2] 陰禮 *Ying le.*

[3] See note, page 70.

[4] Of the Emperors *Whong te* (B.C. 2300), *Yaou te* (B.C. 2500), *Shun te* (B.C. 2426), and the *Hea*, *Shang*, and *Chow* (B.C. 1121) dynasties.

pounded the laws after the classification and examination which took place triennially.

The *Tang ching* put in force the ceremonies or rules of propriety, for the 鄉 *Heang* entertainments of wine, adjusted the order in which persons were arranged according to their age, and gave to each his proper situation. Those who had one patent were classed among the villagers, those who had two patents were arranged with the father's family, and those of three patents were classed by themselves.

These all exemplified the principles of right and justice in duty to parents and elders. When the instructions were completed the men of superior talents were brought forward from the *Heang*.[1] To this end the *Ta sze too* made use of the 鄉三物 *Heang san wuh*, (three matters relating to the internal regulation or instruction of villages), taught the people, and by paying attention to the worthy and talented, roused to exertion. The first of these three matters was called the six virtues (六德 *Luh tih*): they were 智 *Che*, "discrimination;" 仁 *Jin*, "benevolence;" 聖 *Shing*, "universal knowledge, intuitive perception of all truth;" 義 *E*, "decision in carrying out laws;" 中 *Chung*, "performing duties of office to the utmost;" and 和 *Ho*, "spirit of harmony."

The next was termed the six actions, 行六 *Luh hing:* viz. 孝 *Heaou*, "obedience to parents;" 友 *Yew*, "principles or duty of elder and younger brothers;" 睦 *Muh*, "agreement among families;" 婣 *Yin*, "relationship by marriage;" 任 *Jin*, "friendship;" and 洫 *Seuh*, "compassionate feeling:" and the third received the appellation of the 六藝 *Luh e*, "six polite arts:" namely, 禮 *Le*, "rules of decorum;" 樂 *Yo*, "music;" 射 *Shay*, "archery;" 御 *Yu*, "charioteering;" 書 *Shoo*, "writing;" and 數 *Tsoo*, "arithmetic."

The *Tang ching* recorded those who practised the six virtues, the six actions, and the principles of the six polite arts.

The *Suh sze* recorded those who were dutiful to parents, respectful to seniors,

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[1] At the time of examination those who have proved themselves talented are invited by the Lieutenant-Governor, or Governor-General, to an entertainment, and are treated with marks of distinction, which honour stimulates the candidates to literary fame.

united in family, and who respected their relatives by marriage. The *Leu sze* recorded those who were cautious and respectful, active in business, those who were devoted to their friends, and those who manifested compassionate regard. The *Heang ta foo* every three years held a large classification or examination of these; examined into their virtues, acts, and their practice of the polite arts, and recommended the worthy and the talented. The 鄉老 *Heang laou*, together with *Heang ta foo*, at the head of their subordinates, put in force the ceremonies of host and guest, and presented to the king the writings of the virtuous and the talented. The king made two obeisances on receiving them, and they were placed in the *Teen foo*, imperial store, the 內史 *Nuy she* making a copy of them. When these officers returned from court they also employed the practice of village-archery, and by the five[1] descriptions of archery tried the multitude: for these officers sought *for and kept in view men of* worth, and at the proper seasons brought them forward at the triennial classification. The first of the qualifications was called 和 *Ho*, "spirit of harmony;" the second, 容 *Yung*, "graceful carriage;" the third, 主皮 *Choo pe*, "shooting-arrows which penetrate and remain in the leather target;" fourth, 和容 *Ho yung*, "pleasing carriage of the person while shooting;" and the fifth, 興舞 *Hing wo*, "attitudes corresponding to the time of the music." This was denominated causing the people to put forward their worthies who became superiors in official situations, and causing the people to put forward their men of ability, who, in their native place, regulated the people.

But it was a matter of serious consideration lest there might be those who would pay no attention to the instructors; so there were established the two officers, 諫救 *Heen* and *Kew*, in order to rule them. The *Sze heen* governed and adjusted men's actions; exhorted them to friendship; desired them to be united in purpose in order to support the virtue of charity; impelled them onwards to practise the principles of the polite arts, as he wished them to adorn themselves with virtue, and carry to the utmost right principles. To this end were the virtuous and the talented examined, and for minor faults remission was extended to them.

The *Sze kew* laid prohibitory regulations on the errors of men. If there were any among the people vicious and bad, they were three times admonished and reproached for their conduct; after which, if they did not alter, they were punished:

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[1] 五物 *Woo wuh* (see archery).

and if, after three times receiving chastisement, they still persisted in old courses, the full measure of punishment was inflicted. If there were any who failed or erred in performance of duty, they were rebuked three times; when after which, if they did the same, they were placed in the lock-up house. These measures, together with the eight rules of punishment of the *Ta sze too*, and the regulations put in force by the *Sze sze*, all tended to repress the vicious affections of mankind, and enabled them to preserve the heavenly principles. How truly great and excellent were the means adopted to effect instruction!

The *Ta tsung peh* employed those principles of right which emanated from heaven, and caused the practice of unostentatious virtue. By applying precise rules of propriety, they guarded it; by encouraging love of the productions of the soil, they brought about public virtues; and by harmonious sounds, defended them.

On ascending the scale of officers we arrive at the 成均 *Ching keun* and 國學 *Kwo heo*[1] colleges; and the 師氏 *Sze sze* made use of the three virtues and the three acts, and imparted instruction to the 國子 *Kwo tsze* (heir apparent and elder sons of high nobles). The first of the virtues was called 至德 *Che tih* (highest point of virtue); the second 敏德 *Min tih* (expeditious virtue), clear and perspicuous virtue; and the third was 孝德 *Heaou tih* (virtue of filial obedience. The first of the three acts was denominated 孝行 *Heaou hing* (acts of filial obedience); the second, 友行 *Yew hing* (acts of brotherhood); and the third 順行 *Shun hing* (acts of respect to instructors).

The 保師 *Paou sze* were their instructors in the six polite arts: the first of which embraced the five[2] kinds of rites or principles of social order; the second,

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[1] The name given to the (present) state college in Peking, while *Ching keun* was the name of a similar institution in former days.

[2] 1. 吉 *Keih*, ceremonies to be observed on lucky occasions; 2. 凶 *Heung*, ceremonies to be observed on unlucky events occurring; 3. 軍 *Keuen*, ceremonies to be observed on expeditions; 4. 賓 *Ping*, ceremonies to be observed between host and guest; 5. 嘉 *Kea*, ceremonies to be observed on occasions of rejoicing.

six kinds of music; the third, five[1] descriptions of archery; the fourth, five[2] modes of charioteering; the fifth, six[3] manners of writing; and the sixth,

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[1] 五射 *Woo Shay,* "five kinds of archery:" 1. 白矢 *Peh she,* the white polished-steel barb passing through, and being visible on the other side of the leather target; 2. 參連 *San heen,* four arrows shot, the last three following the first in quick uninterrupted succession; 3. 剡注 *Yen choo,* the arrow penetrating the target and remaining horizontal; 4. 襄尺 *Seang chih,* the four arrows striking in the target, one foot equidistant from each other; 5. 井儀 *Shing e,* the four arrows forming a square in the target.

[2] 五馭 *Woo yu,* "five modes of charioteering:" 1. 鳴和鸞 *Ming ho lwan,* the motion of the carriage keeping time to the bells upon the horse; 2. 逐水曲 *Chuh shwuy keuh,* driving in and out of dangers like water flowing amid rocks; 3. 過君表 *Kwo keun peaou,* passing round the outside of the princes' outer gates, making a sweep or curve; 4. 舞交衢 *Woo keaou keu,* feats of skill in turning any way on a cross road; 5. 逐禽左 *Chuh kin tso,* driving the beast or animal hunted out on the left side.

[3] 六書 *Luh shoo,* "six manners of writing:" 1. 象形 *Seang hing,* a representation of the idea, such as ☉ anciently written to testify the sun, or ⛰ to represent hills; 2. 指事 *Che sze,* a pointing or directing to the matter in consideration; as, 齞 *Heae,* "teeth lapping over," from 齒 *Che,* representing the teeth, and 介 a border or limit; 3. 會意 *Hwuy e,* a combination of ideas, such as 亼 (上 *Shang*) 丆 (下 *Hea*), the character for man placed on a line to represent "above," and man under a line to signify "below;" 4. 轉注 *Cheuen choo,* a transformation or employment of one character to signify another, or employing characters of similar sound or import to express a like meaning; such as, 勿 *Wuh,* and 弗 *Fuh,* both being a negative; 5. 假借 *Kea tseay,* a borrowing; such as *Nang wei,* capability from 熊 *Heung,* "a bear," alluding to its strength, and 為 *Wei,* "a monkey," alluding to its

nine[1] kinds of arithmetic. They also imparted instruction in the six observances: the first of which was, proper deportment in offering sacrifice; second, courteous carriage towards visitors and guests; third, attitude or bearing towards the court and palace; fourth, deportment while mourning, and arrangement of the several rites during the interval of mourning; fifth, manner or bearing of the army; and the sixth, deportment while on horseback, or riding in chariot. Further, the 大司樂 *Ta sze yo* employed the notes of harmony to perfect the virtues of the king's and nobles' sons, and by the war-strains of music communicated sayings, thus imparting instruction to them.

The 樂司 *Yo sze* conducted the posture-making which was practised by young boys, and the observances of music; and he taught the king's and the nobles' sons.

The 大胥 *Ta seu* had the superintendence of the list of the other students, with their addresses; in the spring time the whole of them assembled together and practised posture-making, and in the autumn they all assembled to practise musical sounds.

The 小胥 *Seaou seu* had the charge of summoning and directing the students; the disrespectful were made to drink out of the *Kwang* 觥 cup (a certain horn cup for the purpose), while the negligent or lazy were beaten. Of a truth, music instructed the man. How deeply it entered into the heart of man; and how quickly it transformed him!

We now speak of music: the 大司樂 *Ta sze yo*, when the king went out or in, played the 王夏 *Wong hea* (name of one of the nine tunes); when effigies passed in or out of the temple, the 肆夏 *Sze hea* tune was struck up; when victims prepared for sacrifice passed in and out, the 昭夏 *Chaou hea* tune was played.

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cunning, or cleverness; 6. 諧聲 *Heae shing*, a harmony of sound; such as 可 *Ko*, "to do," 河 *Ho*, "a river."

[1] 九數 *Kew loo*: 1. 方田 *Fang teen*, squaring ground; 2. 粟米 *Shuh me*, measurement of grain in the husk; 3. 少廣 *Shaou kwong*, ascertaining what quantity ground should produce; 4. 差分 *Tsze fun*, of profit in proportion to shares, or

As regards the six kinds of music, the five[1] notes were played with taste and feeling, and distinction was made between the eight[2] kinds of sounds.

One change in the measure, and the feathered tribe were induced to approach.

Two changes in the measure, and the toads and frogs came forth, together with the spirits of the hills and forests.

Three changes in the measure, and the scaly tribe came forth to listen, as also the spirits of the high hills and mounds.

Four changes in the measure, and it caused the beasts to gambol about, and moved the spirits of the banks and plains.

Five changes in the measure, and the shelly tribe moved about, and the terrestrial gods approached.

Six changes in the measure, and the representation of things[3] trembled or moved, and the spirits of heaven (heavenly gods) ascended. Oh, what wonderful influence it exerted to affect all things thus!

In conducting the government, was it not expedient to prohibit licentious sounds, noisy sounds, dissonant sounds, and disrespectful sounds? Now the instructor in the tones and sounds of the six drums and four metallic instruments was the 鼓人 *Koo jin;* and they employed certain intervals or limits in the sounds in order to harmonize the army, or to arrange the attendants for hunting. They made use of the 雷鼓 *Luy koo* drum at times of worshipping the celestial gods, and when sacrificing to heaven, and the 靈鼓 *Ling koo* drum when making

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ascertaining price of different articles purchased in a lot; 5. 商功 *Shang kung,* estimate of work required; 6. 均輸 *Keun shoo,* to equalize or adjust the duties fairly according to distance from the court; 7. 方程 *Fang ching,* squaring distances, geometry; 8. 贏不足 *Ying puh tsuh,* overplus, and not enough; *e.g.* there are seventy-eight loaves, and one hundred men and boys; each man eats a loaf, and three boys eat one loaf among them, how many men and boys? arithmetical progression; 9. 旁要 *Pang yaou,* to find the height of an object at distance, by the length of the angles, trigonometrical survey.

[1] Names of the five notes; 宫 *Kung,* 商 *Shang,* 角 *Keo,* 徵 *Che,* and *Yu.* 羽

[2] Eight kinds of sounds from 金 *Kin,* metal, bells; 石 *Shih,* stone, sounding stone; 絲 *Sze,* silk strings; 竹 *Chuh,* pipes; 匏 *Paou,* calabash; 土 *Too,* earthenware sounds; 革 *Kih,* sounds from leather drums; and 木 *Muh,* sounds from wood.

[3] Clouds, &c., which wore the aspect of either man or beast.

offerings to the gods of the land, and when sacrificing to the earth; they played upon the 鼖鼓 *Fun koo*, when there were military expeditions; they struck the 路鼓 *Loo koo* drum when offering to the spirits of the departed; employed the 鼜鼓 *Kow koo* drum when any public work was to be undertaken; and the 晉鼓 *Sui koo* was made use of when the metal instruments were required to sound. The 金錞 *Kin shun*[1] was employed to harmonize with the drum.

The 金鐲 *Kin chuh*[2] was struck when the roll of the drum was required to cease for a time.

The 金鐃 *Kin jaou*[3] was used to stop altogether the roll of the drum; and

The 金鐸 *Kin to*[4] was made use of in order to transmit orders for the roll of the drum to be sounded. These different sounds were employed, and it became highly necessary that they should be distinguished.

The bell is an instrument of great sound: the small ones ought not to be made too narrow or confined, nor the large ones too broad or wide at the mouth, for then they would harmonize with other sounds, and the felicitous music be rendered complete. If this were not attended to, and the bells were too thick, then the sound would be as if given forth from a stone; and if too thin, the sound would be jingling. If the mouth of the bell were too much spread out, or too wide, the sound would be little and confined. If the inside of the bell were small, that is, if the edges of the mouth turned inwards, the sound would be confused (a jargon-like sound). If the bell were too wide and short, then the sound would be hurried and of short duration. And if too small and long, then the sound would be dull and too much prolonged. Thus the 鳧氏 *Hoo she* made bells, and paid particular attention to avoid any imperfection, and to observe the settled rules for casting.

Those who had the supervision of instructing the small posture-makers, were the *Yo sze*. There was the 帗舞 *Foo woo* posture-making, with silk ornamented wands.

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[1] *Kin shun*, a sort of triangle or timbrel.

[2] *Kin chuh*, sort of jingles, or bells without clappers, used in the army to stop the roll of the drum.

[3] *Kin jaou*, a sort of bell without a clapper: the captains of companies held it in their hands, and struck it with a piece of wood, and, by its noise, gave notice that the drum was to cease.

[4] *Kin to*, a large bell with a wooden clapper.

羽舞 *Yu woo* posture-making, with wands ornamented with feathers.

皇舞 *Hwang woo* posture-making, with feathers of the phœnix ornamenting the wands.

旄舞 *Maou woo* posture-making, with white cow tails.

干舞 *Kan woo*, posture-making, with shields; and

人舞 *Jin woo*, posture-making without any thing held in the hand.

There was a difference in the names of the posture-making.

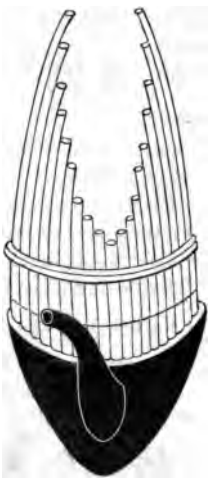
The adjustment of the musical instruments, and the suspending them in their proper places, were done by the *Seaou seu*.

The king had musical instruments suspended on all sides; the princes of the empire on three sides; the *Tsing ta foo* had them on two opposite sides; the *Sze* on one side only: and in arranging the stands of musical instruments there was a difference made in the ranks or grades of officers.

We now come to the 太師 *Tae sze*, whose duty it was to superintend the six pipes and six barrels (六律 *Luh leuh*, 六同 *Luh tung*), in order to harmonize the sound of the male and female principles of music.

The 典同 *Teen tung* (regulators of the barrels), had charge of harmonizing the six notes and six barrels, in order to form musical instruments.

The 鐘師 *Chung sze* had charge of the music performed on brass instruments: viz. the *Wong hea*, 肆夏 *Sze hea*, *Chaou hea*, 納夏 *Na hea*, 章夏 *Chang hea*, 齊夏 *Tse hea*, 族夏 *Suh hea*, 祴夏 *Hea hea*, and 鼜夏 *Gaou hea*.



The 笙師 *Sang sze* taught the 械樂 *Heae yo* musical instruments in general; such as the 竽 *Heen*,[1] the 笙 *Sang*,[2] the 塤 *Heuen*,[3] the 籥 *Yo*,[4] the 簫 *Seaou*,[5]

[1] *Heen*, an instrument with thirty-six pipes.
[2] *Sang*, organ, nineteen pipes. (Plate 21.)
[3] *Heuen*, a sort of round earthenware horn.
[4] *Yo*, pipes.
[5] *Seaou*, a sort of lyre or harp.

the 篪 *Che*,[1] the 篴 *Tee*,[2] the 管 *Kwan*,[3] and the 春牘 *Chung tuh*[4] responded to or kept time to the odes sung. All these officers, together with the 鎛師 *Po sze*, 韎師 *Mei sze*, 旄人 *Maou jin*, 籥師 *Yo sze*, were considered as subordinates of the 司樂 *Sze yo*.[5] We now pass on to the officer 籥章 *Yo chang*, who had charge of the earthenware drum 土鼓 *Too koo*, and of the pipes from 豳 *Ping*.[6] During the second moon the earthenware drum was struck, and the *Ping*[7] odes were played and sung during the day, in order to usher in the warm weather (mid-spring). At mid-autumn, eighth moon, the same was done during the night, in order to welcome in the cold weather.

Whenever the State made supplication to the 田祖 *Teen tsoo* divinity[8] for an abundant year, the *Ping ya* ode was played and the earthenware drum beaten, in order to gladden the agriculturist.

When the State sacrificed to the close of the year (蜡 *Cha*),[9] the *Ping tsung* ode was played, and the earthenware drum was beaten, in order that all things should cease from toil (to give repose to all things). Thus, were not all the harmonious sounds of music employed to move the seasons of heaven and earth to harmony?

Graceful carriage, and deportment according to the rules of decorum, and interludes in consonance with the music, were at no time more requisite than at archery feasts. One was called 大射 *Ta shay*.[10] At this the *Tsze jin* spread the leather target (皮侯 *Pe how*), and placed the bull's[11] eye in the centre, so that spring

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[1] *Che*, a sort of flute with eight holes.

[2] *Tee*, a flute.

[3] *Kwan*, a clarionet with a double barrel.

[4] *Chung tuh*, an instrument like a mortar which emitted a sound when struck.

[5] Now belonging to the board of rites.

[6] Name of a place in *Shan see* province.

[7] Called 豳頌 *Ping ya*, 豳雅 *Ping sung*.

[8] Progenitor who first tilled the ground.

[9] *Cha*, a sacrifice offered up to all things at the close of the year.

[10] *Ta shay*, trial of archery at examinations and at times of sacrifice, &c.

[11] 棲鵠 *Tsee ho*, perched the heron bird, or swan, which was the painting on the bull's eye.

time indicated service, and was designated as the Son of Heaven about to offer sacrifice, and the *Sze* were selected by the *Ta shay*. The 春官 *Chun kwan* at this time consulted on their relative merits.

Another was 賓射 *Ping shay*.[1] The *Tsze jin* spread the target of five colours, and the distant states assembled in companionship; this was designated the assembly of all the princes at court, and the king spread the leather target and shot with them.

The next was called 燕射 *Yeu shay*:[2] the *Tsze jin* spread the target with a beast's head upon it (獸侯 *Show how*), and the king employed this description of archery to give relaxation from toil. This was designated banquetting the delegated officers of other states who had troubled themselves to come so far. To this end, the king, with the host of ministers, ceased from all labour, and entered into the pastime of archery.

The Section on archery goes on to say that the king employed six pairs of archers, and that they shot at three targets, had three 獲 *Hwo* (signal streamers with feathers, which were hoisted when the target was struck), and three 容 *Yung* (or screens to ward off the arrows from the bystanders).

The princes of the empire employed four pairs of archers, two targets, two *Hwo*, and two *Yung*.

The *Tsing* and *Ta foo* had three pairs of archers, one target, one signal streamer, and one screen.

The *Sze* had three pairs of archers, and they shot at the 豻侯 *Kan how* target, with the head of a jackall painted on it: they used one signal streamer and one screen.

It is likewise mentioned in the 司裘 *Sze kew* section, that when the king entered into the pastime of the *Ta shang* the three targets used were the 虎侯 *Hoo how* (target with a tiger's head), the 熊侯 *Heung how* (target with a bear's head), and the 豹侯 *Paou how* (target with a leopard's head painted on it), having the 鴻 *Ho*,[3] or bull's-eye, fixed in the centre. When the princes of

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[1] *Ping shay*, archery, as an entertainment on the arrival of visitors.

[2] *Yen shay*, archery at times of entertainments.

[3] *Ho*, an aquatic bird as large as a goose.

the empire did so, the two descriptions of targets were, the target with the bear's head, and the target with the leopard's head, having the bull's-eye adjusted in the centre.

When the *Tsing* and *Ta foo* did so, they used the 麋侯 *Me how* (target with a doe's head painted on it), and its bull's-eye adjusted. The section on the *Shay jin* proceeds to state, that when the 騶虞 *Tsow yu* music was played there were nine intervals of rest to the archers, and five ringed targets were used; when the 貍首 *Le show* was played there were seven intervals of rest, and targets with three rings were used; when the 采蘋 *Tsae ping* music was played there were five intervals of rest, and the target had two rings; when the 采蘩 *Tsae fan* music was played there were five intervals of rest, and a target with two rings.

The section on the *Yo sze* states, that the king used the *Tsow yu* music with nine intervals of rest; the princes of the empire the *Le show*, with its proper intervals of cessation; the *Ta foo*, the *Tsae pin*, with its intervals of rest; and the *Sze*, the *Tsae fan* music, with its interval of rest.

We now pass on to note the accomplishments which were imparted to individuals: the *Tsing ta foo* directed inquirers in all parts (E.W.N.S. and centre), and set the pastime of archery going.

The *Paou she* imparted instruction in the six polite arts; and archery found the principal place among them.

The *Chow chang* assembled the people in the reading apartments of the *Chow*, as it was essential they should do, for instituting trials in archery: the heir apparent and sons of the nobles were examined in the polite arts, but it was highly necessary they should all join in archery. The people were taught by archery; individuals were selected by archery; and all matters, even the privilege of sacrificing together with the king, or of becoming a prince of the empire, were determined by skill in archery: by this standard was selection made.

But ought we not to speak of the laws of the five kinds of archery called *Peh she, San leen, Yen choo, Seang chih*, and *Tsing e?*

The 司弓矢 *Sze kung she* had the supervision of the rules for making the six bows, the four cross-bows, and the eight descriptions of arrows.

The 王弓 *Wong kung* and the 弧弓 *Hoo kung* bows were used and given to those who desired to practise shooting at the leather armour, and at the 椹質 *Chin chih* mark (a target suspended between two upright poles).

The 夾弓 *Kea kung* and 庾弓 *Yu kung* were made use of, and supplied to those who shot at the *Kan how* jackal-head target, at birds and beasts. The

唐弓 *Tang kung* and the 大弓 *Ta kung* were employed for those who were learners in the art of archery, and also for envoys delegated to the provincial states, and for those coming from those states.

Of the cross-bows—the *Kea* and the *Yu* bows were advantageously used in attack and in self-defence: the *Tang* and *Ta* bows were more conveniently employed in chariot-encounters, and in open-country fights.

Of the arrows—the 枉矢 *Wong she* and 絜矢 *Ke she* were used from the ramparts in defending cities, and in chariot-encounters; the 殺矢 *Sha she* and the 鍭矢 *How she* arrows were used for shooting at near objects in hunting and field-sports; the 矰矢 *Tsang she* and the 茀矢 *Fuh she* were used to shoot at flying birds; and the 恒矢 *Hang she* and 庳矢 *Pe she* were employed in miscellaneous shooting.

The 弓人 *Kung jin* made the bows.

The bend of the bow which the Son of Heaven used required, when unstrung, nine parts to complete the circle;[1] the bows which the princes of the empire used required seven parts to complete the circle; the bows of the *Ta foo* required five parts to complete the circle (*i.e.* were semicircular); and the bows which the *Sze* used required, when unstrung, three parts added to form the bow into a complete circle: the longest bows, formed by rule, were used by men of the tallest stature; bows of the middling length by men of middle stature; and the shortest by those of small stature: these were the distinctions made in the bows for archery.

In the formation and make of the bow each individual generally had the temper of his bow made to correspond with his own feelings. The 危弓 *Wei kung* bows, which had great elasticity, shot the 安矢 *Gan she* arrow, which sped but slowly; and the 安弓 *Gan kung* bow, which was sluggish in its spring, had a swift light arrow: bows of the *Kea* and *Yu* classes were long in the unbent parts, and, when strung, the curve was slight: these were advantageously used in shooting at targets or at flying birds.

Bows which, when unstrung, were but slightly curved, and which, when strung, were much bent, belonged to the *Wong kung* class, and were used in shooting at

[1] The Chinese use a curved bow, which they bend back in order to string it. The king's bow required but little effort to accomplish this, as it was almost straight. The proper curve was one-tenth of a circle, and the other bows increased in strength according as the curve of the unbent bow increased.

targets and marks; those bows which were of equal bend, whether strung or unstrung, were of the *Tang kung* class, and were used with advantage in shooting deep into a mark or object: the materials chosen for these bows required to be selected at proper seasons.

In the winter time the wood for the body of the bow was cut out, and in spring the horn was softened for use; in the summer time the sinews for binding it were prepared; and in the autumn the materials were all worked up. Upon examination, the body of the bow was generally required to be of a red or brown colour, and to emit a clear sharp sound when tapped; the colour of the horn was required to be a greenish white, and the ends or points large and broad; and the glue was required to be of the colour of vermilion, and waved or streaked. As regards the attention to be paid to the sinews, they were required, if small, to be clear and long, and, if large, to be firm and elastic. The horn at the extremities of the bow was required to be square, and the part where the bow was grasped, high; the bent horn surface on the inside of the bow should be long, and the outer wooden portion of the bow thin. These were the rules by which the bows were made.

The 矢人 *She jin* made the arrows. The *How she* arrow was divided into three portions, the *Sha she* arrow into three, and the *Fuh she* arrow into seven portions or divisions; the 兵矢 *Ping she* and the 田矢 *Teen she* arrows were divided into five portions. Those arrows which were of three divisions in length had the last part pared away and tapering. Of those of five divisions the feathered occupied one division: they were placed in water to ascertain their *Yang* and *Ying* (that is, that one half should float above, and the other half sink below, the water), and this (the *Ying* and *Yang* situation) was marked, in order to form the notch for the string, and the notch was marked off in order to put on the feathers. The feathered part was divided by three, in order to determine the length of the barb.[1] Thus, although there might be a high wind, the progress of the arrow through the air would not be impeded. Were it not formed thus, and were the upper part of the arrow light, it would sink on being shot; were the lower end of it light, the arrow would rise in its progress: if the centre of the shaft were light, the motion would be unsteady; and if the middle of it were too heavy, it would then fly abroad. The feathered portion being too full, the arrow would be slow in its progress; while, if too scanty, it would fly too fast and hurriedly. The arrow was drawn through the fingers in order to observe its proper proportions, and that the feathers were correctly placed; it was shaken[2] to ascertain that the feathers were not too much nor too little; and the shaft of the

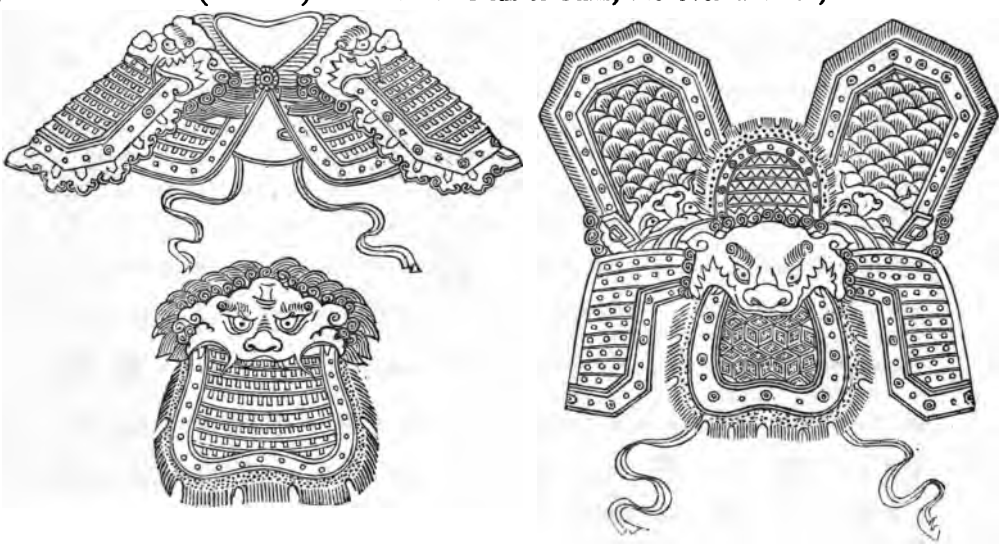
[1] The arrow was three covids long, the feathered portion was six inches: thus the length of the barb would be two inches.

[2] The arrow was shaken in the air, and the sound it made told whether the feathers were too much or too little.

arrow was bent to ascertain that the length of the divisions was correctly adjusted. These were the rules for the manufacture of the arrows.

Now the 藁人 *Kow jin* in the spring-time presented the plain or rough materials for archery, and in the autumn-time they presented them completely worked up: they marked their qualities in order to justly remunerate the workmen; they calculated their labour, and tried the bows and cross-bows; and according as they were of a superior or inferior make, so were the makers paid: for bad bows the makers were rebuked, while for good ones they received reward. The 中庸 *Chung yung* work terms this "accurately adjusting the rules of government for work done."

Now from bows and arrows we pass on to analogous things. The rhinoceros-hide armour (Plate 22) was of seven folds or links, one over another; the wild-



buffalo's-hide armour was of six folds or links; and the armour, made of two hides together was of five folds or links. The rhinoceros-hide armour would endure 100 years; the wild-buffalo-hide armour 200 years; and the armour of double hide 300 years. Whenever armour had to be made, it was first necessary to make a pattern according to the figure of the individual, and then adjust the hide to the pattern: the upper part of it was weighed, as also was the lower; the stitches were well looked to, and were required to be fine and close. The lining, upon examination, was required to be laid evenly on, and the joinings or seams were required to be straight. On rolling it up it was requisite that it should fold closely, and, when held up or shaken, that it should stand well out. When put on it was desirable that the folds or links should be without irregularities (*i.e.* not

like overlapping teeth, which would be unsightly); and this was the office of the 函人 *Han jin.*

The 冶氏 *Yay she* performed the work of beating out metals (blacksmiths).

The spear or lance 戈 *Kwo* or *Ko*, with transverse points, was two inches broad (at the base of the straight point); the part wherein the handle was inserted was increased one-fold (*i.e.* was four inches broad); the transverse-hooked point was six inches, or three-fold; and the straight point was eight inches in length, or four-fold. The transverse piece was required to be hooked, and the outside of it (where attached to the other straight barb) thick.

The 戟 *Tseih* (crescent-shaped lance with a point) was one inch and a-half broad (at the point); the portion into which the handle was inserted was three fold larger (four and a-half inches); the crescent point was four-fold, or six inches in length; and the straight point was five-fold, or seven and a-half inches long; the outer part was hooked, and the centre part between the straight barb was square.

We have spoken of the provision of weapons for the military, and we should now advert to the government of the army. These were the fixed rules of the army: 12,500 men constituted a 軍 *Keuen*, and the king had six of these; a large state had three; a smaller state two; and a still smaller had only one. The *Ta sze too* assembled the 卒 *Suh* and the 伍 *Woo* from among the people, and employed them; five men formed a *Woo*, five *Woo* formed a 兩 *Leang*, four *Leang* formed a *Suh*, five *Suh* formed a 旅 *Leu*, five *Leu* formed a 師 *Sze*, and five *Sze* formed a *Keuen*. When these dwelt at home they formed 比 *Pe*, 閭 *Leu*, 族 *Chuh*, 黨 *Tang*, 州 *Chow*, and *Heang* (constituted districts of a certain size); and when assembled, they formed *Woo*, *Leang*, *Suh*, *Leu*, *Sze*, and *Keuen*. In these divisions the soldiers attached to the complete *Chow* dynasty were also employed in husbandry.

Accordingly, the fields had rules framed for the levy of the government imposts and taxes. A *Teen*[1] was required to supply one 長轂 *Chang kuh* (lit. long-spoked) war-chariot, three armour-men, and seventy-two foot soldiers, or, reckoned together, one chariot and seventy-five men. On consulting the 包咸 *Paou han* (an officer of the *Sin* dynasty), as to what he says regarding the forma-

[1] 甸 *Teen*, see p. 55.

tion of the ancient 井 *Tsing*, or square plots of ground, it seems that "a square 里 *Le* formed a *Tsing*, and ten *Tsing* made a 乘 *Shing*; a state of 100 *Le* square comprised 10,000 *Tsing*, and ought to supply 1000 war-chariots." The 司馬法 *Sze ma fa* work observes, that six *Chih* or covids formed a 步 *Poo*, and 100 *Poo* constituted a 畝 *Mow* or rood, 100 *Mow* formed a 夫 *Foo*, and three *Foo* formed a 屋 *Uh*, house or farm; three *Uh* made a *Tsing*, ten *Tsing* made a 通 *Tung*, ten *Tung* formed a 成 *Ching*, and 100 *Tsing* therefore made a *Ching*, which contained 300 家 *Kea* or families, who were required to supply one 革路 *Kih loo* (leather war-chariot); ten *Ching* formed a 終 *Chung*, which contained 1000 *Tsing* and 3000 families; and these were required to supply ten leather war chariots; ten *Chung* made a 同 *Tung*, which was 100 li square, and contained 10,000 *Tsing*, and 30,000 families: these were required to supply 100 leather war-chariots." The 刑法志 *Hing fa che* work observes, "four *Yih* constituted a *Kew*, which had sixteen *Tsing*, and supplied one war-horse and three head of oxen; four *Kew* formed a *Teen* which had sixty-four *Tsing*, and was required to supply four war-horses, one war-chariot, twelve head of oxen, three armour-men, and seventy-two foot soldiers, with shields and lances all duly prepared. These were called the rules for horses and chariots.

Ten *Chung* formed a *Tung*, this was 100 li square, and its boundary comprised 10,000 *Tsing*: exclusive of 3600 *Tsing* for hills, rivers, forests, and bases of hills, the other 6400 *Tsing* were required to supply the levies, which consisted of 400 war-horses and 100 war-chariots. The 采地 *Tsae ti*, largest territory of the *Tsing* and *Ta foo*, was denominated a *Kea* or family, and supplied 100 war-chariots; ten 同 *Tung* formed a 封 *Fung* territory, which consisted of 316 li square or more, and whose boundary extended around 100,000 *Tsing*, but which only actually supplied levies on 64,000 *Tsing*, consisting of 4000 war-horses and 1000 war-chariots. Thus the largest domain of the princes of the empire was denominated the state 國 *Kwo*; which supplied 1000 war chariots.

Ten *Fung* formed a 畿 *Ke*, or fields of the imperial kindred; a *Ke* was 1000 li square, and its boundary comprised 10,000,000 *Tsing*, and 640,000 *Tsing* actually supplied the imposts of 40,000 war-horses and 10,000 war-chariots. Hence the king was denominated the lord over 10,000 chariots. These three

works differ somewhat; but although they disagree in respect of the waste places and the actual area of the ground paying taxes, still they can be very readily compared with the rules for forming the *Kew* and *Teen* pieces of ground.

The 夏官 *Hea Kwan* and 大司馬 *Ta sze ma* issued orders for the levy of imposts. For superior ground one *Kea* or family supplied three men as soldiers; for middling ground two families sent five men; and for inferior ground one family supplied two men. At 中春 *Chung chan* (second moon or mid-spring), these officers instructed them in evolutions, and led them out to hunt.[1] In mid-summer (fifth moon), they were taught to raise huts or barriers of grass, and were led to hunt amongst the young paddy.[2] In mid-autumn 中秋 *Chung tseu* (eighth moon), they were taught the use of implements of warfare, &c., and were led forth to hunt. In mid-winter they were exercised for the great inspection, and led forth to hunt. The *Sze ma* moved the people by flags, and taught them to distinguish the use of the *Koo, To, Chuh,* and *Jaou*;[3] taught them the proper times to sit down, rise up, advance or retire, exercised them in the double and slow steps, and in forming open ranks and close columns.

The king planted in his carriage the 大常 *Ta chang* banner; the princes of the empire carried the 旂 *Ke;* the subordinate military officers hoisted the 旗 *Ke*; the *Sze too*[4] wore the 旜 *Chen*; the *Heang suy*[5] used the 物 *Hwuh;* the *Keaou yay*[6] used the 旐 *Chaou;* and the host of civil officers used the 旟 *Yu* flag.[7] These were employed during day encounters, and by their different figures were the men guided.

The king had the *Loo koo* drum, the princes of the empire the *Fun koo,* the *Keuen tseang,*[8] high military officer (commander-in-chief), the *Tsin,* the 師帥 *Sze shwae,*[9] generalissimo, the 提鼓 *Te koo,* the 旅帥 *Leu shwae*[10] the 鼙

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[1] To hunt males, not females, lest they should have young ones.
[2] Wild animals, &c., would otherwise destroy the young spring shoots.
[3] See instruments of martial music.
[4] *Sze too,* commanders of remote districts.
[5] *Heang suy,* six *Heang* and six *Suy,* names of districts outside the imperial domain.
[6] *Keaou yay,* rural districts, or moors. [7] See banners, page 25.
[8] 軍將 *Keuen tseang,* commander of a *Kew,* 12,500 men.
[9] *Sze shwaie,* commander of a *Sze,* 2500 men.
[10] *Leu shwaie,* commander of a *Leu,* 500 men.

Pin, the 卒長 *Tsuh chang*[1] the *Jaou*, the 兩司馬 *Leang sze ma*[2] the *To*, and the 公司馬 *Kung sze ma*[3] held the *Chuh* drum. These were employed in night encounters, and by their sounds the army was directed. When any of the states became amenable to the nine rules for correction, then the 牙璋 *Ya chang* (tooth-shaped sceptre) was made use of to assemble the forces. If the prince of any state took advantage of the weakness of other states, or invaded the rights of those not of equal power, then he was punished; if the princes of any state plundered the worthy and injured the people, they were reduced to subjection; that prince who was cruelly oppressive in his own state, and insulting to remoter states, had his power levelled; that prince who allowed the lands of his state to become waste, and whose people were scattered abroad, was deprived of power; he who, relying on the fastnesses of his own territory, was insubordinate, had his state taken possession of by the troops; he who plundered or murdered his relatives and kindred was duly punished for his crime; he who drove out or killed the lord of a county was put to death; he who opposed the imperial mandates, and disregarded state affairs, was cut off entirely; and that prince who created disorder and confusion in his own household or abroad, by actions only fit for birds and beasts to perpetrate, was utterly exterminated. Oh, how admirably adapted were the regulations for the army!

The ancients mainly depended upon punishments for the regulation and control of the army. And the emperor 舜 *Shun* commanded 皐陶 *Kaou yaou*, saying, "When the *Man* and *E* tenures disturb the summer region, then do all robbers, pirates, and traitors, both within and without, come under the jurisdiction of your discriminating punishments."

Now as the *Chow* dynasty had the *Ta sze ma*, upon whom devolved the supervision of the troops, so also there was the 大司寇 *Ta sze kow*, whose office it was to superintend the punishments. His jurisdiction extended over the four parts (of the empire). One code of punishment was called laws for a newly-established kingdom, the code for which was lenient; the second, laws for a kingdom of general peace and tranquillity, which had a code of medium severity; and the third was denominated, laws for a disorderly rebellious state, the code employed for the regulation of which was severe. The laws for his investigation into the merits of the people were,

First, the rules for the country or rural districts: the meritorious were deemed paramount, and those who did not exert their powers were sought out.

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[1] *Tsuh chang*, head of 100 men.

[2] *Sze ma* of a *Leang*, head of 25 men.

[3] *Sze ma* of a *Kung*, head of five men.

Second, laws for the army: the obedient to commands were held in estimation, while those who did not scrupulously observe them were searched out.

Third, laws for the *Heang*, or villages: the virtuous were deemed first, and those who were undutiful were sought out.

Certain rules were established applying to plaintiffs and defendants, by which the people were restrained from trivial law-suits. A bundle of arrows (100) was brought into court, after which the case was heard. By certain rules of the two 劑 *Tse* (two halves of a written agreement held by each party), the people were prevented from unnecessary litigation. Upon bringing into court a 鈞 *Keun* of gold, thirty catties[1] (about 10,560 dollars), the case had a hearing. The remiss and idle among the people were regulated by the 嘉石 *Kea shih*.[2] Whenever the people committed offences, or fell into errors, stocks were put upon the feet, a collar upon the neck, and they sat upon the *Kea shih* or pillory, and became servants of the minister of works. Those who committed a grave offence sat upon the *Kea shih* thirteen days, and became servants for a year: the next kind of offence was met by sitting on the *Kea shih* nine days, and by the offender becoming a servant for nine months; the next description was seven days upon the stone, and service for seven months; the next, five days upon the stone, and five months' service; and all offences of a lighter description were met by a punishment of the *Kea shih* for three days, and a service of three months to the minister of works. The *Chow* or *Le* (names of districts of certain sizes), were required to give security, and the offenders were then liberated.

To give facilities to those who were without means, and driven to extremity, the 肺石 *Fei shih* was employed. Whenever the distant, the near, those without relatives, without sons, and old, the aged and the young, any one who was desirous of sending up any report or petition to the king which his superior had not made known, he stood upon the *Fei shih* for three days: the *Sze* then listened to his statement, in order to communicate the same to the king, and the elder or superior was punished. Oh, how were the people enabled to breathe aloud their complaints at the prince's gates from myriads of li!

For this purpose there was the 小司寇 *Seaou sze kow*. One office which he had to perform was to listen to the complainant's statements; secondly, to observe the colour of his countenance; thirdly, to take note of his motives or the movements of his mind, and his spirit or feeling; fourthly, to take note of the complainant's

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[1] Should the case be deemed worthy of litigation this deposit was returned.

[2] A stone with streaky lines, on which persons were placed as a punishment.

ears ;[1] fifthly, to take note of his eyes (whether he could bear to look and be looked at): by these five modes of inquiry did they discover the real dispositions of the people.

Then came the 司刑 *Sze hing* (regulators of punishments). The punishment of marking with characters was applicable in 500 cases, cutting of noses in 500 cases, the punishment of cutting off the genitals in 500 cases, cutting off the toes in 500 cases, and the punishment of beheading was applicable in 500 cases. These five modes of punishment, therefore, were adapted to the crimes committed by the people. Those who took their places among robbers and plunderers became slaves, and the 司厲 *Sze le* had charge of them; the males were entered on the criminal[2] lists, and the females were entered on the[3] list of those who pounded rice and cut dried stalks of grain. Those of rank, of seventy years of age, and the young who had not changed their teeth, were not made slaves, and this was from a feeling of honour towards the noble, respect towards the aged, and tenderness towards the young. Those who were confined in the round-house[4] in order to be reclaimed, the 司瑣 *Sze kan* had the charge of. They were not allowed to wear caps or ornaments of dress, and they were all servants to the minister of works: they were by these means caused to be dissatisfied with themselves, and induced to survey their past conduct. The inflictors of punishments did not injure their limbs, neither did the inflictors of fines injure their property. In this manner did the regulators of the round-house instruct and reclaim the people who were negligent and idle. Therefore did this mode differ widely from the five kinds of mutilating punishments, and from the five descriptions of pecuniary fines inflicted instead of punishment.

We now pass on to the 掌囚 *Chang tsew*, or jailor. Offences of the first magnitude were punished with the collar for the neck, manacles for the hands, and stocks for the feet; offences of a secondary description were punished by manacles on the feet, and the wooden collar round the neck; and the lowest description of offence was punished by only the collar round the neck. Relatives of the same surname with the king, when they committed offences, were punished by handcuffs, and offenders of rank had stocks on the feet, while they awaited the trial of their offences.

The 掌戮 *Chang luh* Section goes on to observe, that those branded with

[1] A man who feels the importance of his case is lost to every thing else, and tells his story straightforwardly, to which he adheres; while, on the other hand, a person who trumps up a story is sometimes easily put off his guard, and, by his answer to an unexpected question, shows his false position.

[2] *Suy le*, for slaves. [3] *Chung kaou*.

[4] A prison, or place of confinement, made by raising earth all round.

marks for crimes guarded the doors; those who had lost their noses kept the barriers or custom stations; those without genitals guarded the inner apartments of the women; and those without toes guarded the pleasure-grounds or parks. The punishment of officers necessarily reverted to the 甸師 *Teen sze*, and by this may be seen how the complete *Chow* dynasty treated the host of officers. But they (the *Chang luh*) impressed upon men the hurtful nature of crime by making known the punishments and prohibitions of the state: thus they made manifest the laws upon the first day of the first moon, and hoisted the 旌 *Sing* and the 節 *Tsee* streamers in order to publish them in all quarters, being desirous to make all families understand, and the labouring classes to know and learn, that the country's laws must be kept and respected. Moreover, there were officers who daily enforced restrictions. The *Sze sze* had prohibitions for the palace, prohibitions for the officers, prohibitions for the government or state, prohibitions for the country, and prohibitions for the army, being desirous that all should fear and not offend. He who offered precepts on all occasions was the *Sze sze*, and he did so by oaths, by declarations, by prohibitions, by investigations, and by impressing on people's minds the evils of crime, being desirous they should be attentive and decorous in their conduct, and refrain from evil courses.

But further still, there were the eight articles of the *Seaou sze how* for diminishing punishments.

If, upon deliberation, the offenders were relatives or intimates of the king, punishment was commuted.

If they were ascertained to be of the virtuous and talented, punishment was commuted.

If they were of the meritorious and of the noble, punishment was commuted.

And if of the diligent, or were strangers or visitors, punishment was commuted.

Thus it may be seen that punishments were not increased upon the *Ta foo*.

We now pass on to those of the people who had litigations or law-suits. The 司刺 *Sze tsze* section observes, that the host of officers and a host of subordinate executive officers, investigated the matter; and further, the people also investigated the matter.

In the first place, indulgence was extended to offences of ignorance; next, to accidental unintentional errors; in the third, to offences of forgetfulness from sudden impulse: in one instance, remission of crime was given to the young and tender of years; in another, to those of seventy and ninety years of age; and in the third, to the doltish and stupid.

What heart had the former kings to enforce punishments?

But that which our *Chow* dynasty most highly esteemed was the love of relations. The *Tae tsung peh* directed the ceremonies consequent on eating and drink-

ing, to cause affection among the nine degrees of consanguinity; and the ceremonies of dressed meats which had been offered up in the ancestral temple, to bring into near relationship the states of elder and younger brothers.

The *Seaou tsung peh* employed the distinction of the three kindred cousins of three previous generations, in order to bring into close relationship the distant and nearly related.

The 巾車 *Kin keu* had charge of the 金路 *Kin loo* carriage, and when those of the same surname had a boundary conferred upon them this carriage conveyed them.

The 司士 *Sze sze* adjusted the court forms and usages, and rigidly enforced reverence of the five kinds of relationship.

The 司儀 *Sze e* announced to the king the paraphernalia he should use, and to observe and esteem the descriptions of obeisances made by relations of the same surname with the king. All this kind of liberal favour shewn to relatives was most excellent. Should there unfortunately be any who encroached upon the laws, the *Seaou sze how* then deliberated and commuted the punishment of relations of the king: should there be an offence committed which could not be forgiven, he dared not inflict the punishment of death in public places, but was compelled to proceed to the *Teen sze*, for the *Teen sze* had the supervision of the cultivation of the king's ground in order to offer up grain in its appropriate vessel. Now criminals who had the same surnames as the king were punished capitally by him, and they received their death at the hands of their ancestors.

Now the kings honoured their forefathers and respected their ancestors, and their abundant observances were in due proportion with the two great things, heaven and earth; therefore we now speak of the observances adopted when offering up to the gods or to ancestors. Of sacrifices, none was greater than the one to heaven and earth, and nothing more honourable than sacrificing in the ancestral temple; next followed the offerings to the gods of the land and grain; then to the hundred spirits of the hills and rivers.

To this end the *Ta tsung peh* took clean pure sacrifices, and offered them to the 昊天上帝 *Haou teen shang te*,[1] the ruling spirit or divinity of the east, and, by sacrifices cast upon wood set on fire, sacrificed to the sun, moon, stars, and twelve horary stems. By sacrifices of smoke ascending from burnt wood, offerings were made to 司中 *Sze chung*, and 司命 *Sze ming* (names of stars amid the seven, the patron of learning), and to 飌師 *Fung sze*, and 雨師

[1] God of the east, a divinity worshipped by the learned; he is said to award good or evil during life time.

U sze (the spirits of the wind and rain). These were the sacrifices offered to the male principle of nature. Sacrifices of bloody offerings were made use of to the gods of the land and grain, and in the five[1] sacrifices, and to the five[2] mountains. By offerings buried in the ground and cast into the water, sacrifices were made to the spirits of the hills, forests, rivers, and marshes. By cutting open victims and chopping up the meat, sacrifices were offered to the spirits of all things animate and inanimate in the four quarters. These were the sacrifices to the female principle of nature. By spreading out utensils, &c., for sacrifice, by offerings, and by pouring out libations on the ground, sacrifices were presented to the former kings: prepared food was made use of, and offered up to the former kings; spring sacrifices were offered to the former kings; summer sacrifices were offered to the former kings; autumnal sacrifices were offered to the former kings; and winter sacrifices were offered to the former kings. These were the sacrifices offered in the temple of ancestors; and all these were denominated felicitous rites offered to the celestial and terrestrial divinities of the state, and to the manes of the departed.

But further, gems were made use of to form the six kinds of sceptres. The 蒼璧 *Tsang peih*[3] sceptre was used when sacrificing to heaven; the 黃琮 *Whang tsung*[4] was employed when making offerings to the spirits of the earth; the 青圭 *Tsing kwei*[5] was used when performing rites to the spirit of the east; the 赤璋 *Chih chang*[6] when offering ceremonies to the spirit of the south; the 白琥 *Peh hoo*[7] when presenting offerings to the spirit of the west; and the

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[1] 五祀 *Woo tse*, the five sacrifices to the—1. 門 *Mun*, doors; 2. 户 *Hoo*, lintels of the doors; 3. 竈 *Chaou*, furnace; 4. 中霤 *Chung lew*, ridge of the house; 5. 行 *Hing*, the roads or paths about a house.

[2] 五嶽 *Woo yo*, the five mountains in the—1. East, 泰山 *Tae san* in *Shantung*; 2. West, 華山 *Hwa san* in *Shen see*; 3. South, 衡山 *Hang san* in *Hoo nan*; 4. North, 恒山 *Heuen san* in *Che li*; 5. Centre, 嵩山 *Sung san* in *Ho nan* province.

[3] Blueish-coloured round sceptre.

[4] Yellow-coloured octagonal sceptre.

[5] Green-coloured straight-pointed sceptre.

[6] Red-coloured circular body with one projecting point obliquely cut off.

[7] White-coloured, half an octagon, marked like a tiger's back.

元璜 *Yuen whang*[1] sceptre was used when sacrificing to the god of the north. In all these sacrifices the colour of the victims and the presents offered were in accordance with the colour of the sceptre used.

The 典瑞 *Teen suy* section proceeds to observe that the sceptre with four projecting points or arms at right angles, having a round centre-piece with a hole through the middle, was made use of when sacrificing to heaven, and arranging offerings to *Shang te;* the sceptre with two projecting arms having a round centre-piece with a hole through the middle, was employed when sacrificing to the gods of the earth, and arranging offerings to the spirits of the four distant quarters; the 裸圭 *Kwan kwei*[2] was used when spreading out utensils and offerings to the former kings; the 圭璧 *Kwei peih* sceptre, with a round body, having a hole through it and one straight protecting triangular-pointed arm, was used when sacrificing to the sun, moon, stars, and twelve horary stems; the 璋邸射 *Chang te shay* sceptre, like the former, but having a straight flat arm cut off obliquely at the point, was employed when offering sacrifices to the spirits of the hills, forests, rivers, and marshes. In offerings, it was highly necessary that distinction should be made between them.

We now pass on to the *Ta sze yo* section, which observes that the *Wong chung* note was struck, and the 太吕 *Tae leu* music played in chanting odes, and the 雲門 *Yun mun*[3] gambols were danced when making sacrifices to celestial gods.

The 太簇 *Tae sow* note was struck in playing music, and the 應鍾 *Ying chung* in chanting odes, while the 咸池 *Han che*[4] gambols were danced when offering rites to the terrestrial divinities; the 姑洗 *Koo se* note in music was struck, and the 南吕 *Nan leu* was chanted in odes, while the 大磬 *Ta shaou*[5] were danced when sacrificing to the spirits of the four quarters;

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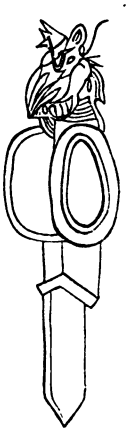

[1] Black-coloured, semicircular.

[2] *Kwan kwei*, an ornamented sceptre, in the middle of which was a cup or bowl. (Plate 23.)

[3] Gambols, as danced in the time of the Emperor *Han*.

[4] Posture-making in the time of *Yaou* (2356 B.C.)

[5] Posture-making in the time of the Emperor *Shun* (2254 B.C.)

the 豵賓 *Suy ping* note was struck, and the 函鍾 *Han chung* note chanted, and the 大夏 *Ta hea*[1] gambols were danced when making offerings to the spirits of the hills and rivers; the 夷則 *E tsih* note was struck, the 小呂 *Seaou leu* note chanted, and the 大濩 *Ta foo*[2] gambol was danced when making offerings to the female[3] ancestor; the 無射 *Woo shay* note was struck up, the 夾鍾 *Kea chung* note chanted, and the 大武 *Ta woo*[4] gambols were danced when making offerings to the first[5] progenitor or founder of the line.

As regards musical instruments. The 靁鼓 *Luy koo*, the 靁鼗 *Luy taou* (eight sided drums, the latter having a handle and clappers), the 管 *Kwan* or pipe (blown like a clarionet, made of the branchless bamboo and having two barrels), the 琴 *Kin* (Plate 23, scholar's lute now having seven strings)[6], and the 瑟 *Seih* (Plate 24) lute (with thirteen strings), both made of materials from the 雲和 *Yun ho* (hill in *Shen see* province), with the *Yun mun* gambols; these were played when the winter solstice arrived, a round forum being raised for the purpose on the ground (outside the north gate or northward). If the music had six changes in the measure, then did the celestial divinities all descend, and suitable offerings could be made. The 靈鼓 *Ling koo*, the 靈鼗 *Ling taou* (six sided drums, the latter having a handle and clappers), the *Kwan*, or pipe made of the branching bamboo, the seven-stringed lute, and the

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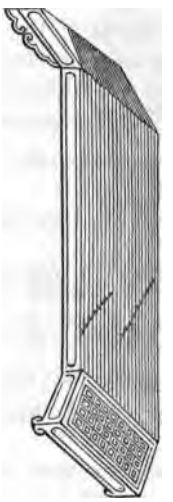

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[1] Posture-making of the time of the divine *Yu* (2204 B.C.)

[2] *Ta foo*, posture-making in the time of the accomplished *Tang* (1783 B.C.)

[3] 先妣 *Seen pe*, the mother of prince 后稷 *Tseih*, named 姜嫄 *Tseang neuen*.

[4] *Ta woo*, posture-making in the time of *Woo* (1135 B.C.)

[5] Former progenitor, prince *Tseih*, fifteen generations prior to the *Chow* dynasty.

[6] Formerly having only five strings.

thirteen-stringed lyre, made of materials from the 空山 *Kung san* hill in *Ho nan* province, were played, together with the *Han che* posture-making, when the summer solstice arrived. A square forum or mound was raised on low ground, and the music struck up; and if the music had eight changes in the measure, then did the terrestrial divinities all spring forth, and proper rites could be offered up to them. The *Loo koo* and *Loo taou* (four-sided drums, the latter having a handle and clappers), with the *Kwan* or pipe (made from a bamboo growing on the north side of a hill), the seven-stringed lute, and the thirteen-stringed lyre, made from materials brought from 龍門 *Lung mun* hill in the province of *Shan see*, the chant of the nine[1] virtues set to music, the gambols of the 九磬 *Kew shaou* (a certain kind of posture-making), performed in the ancestral temple. If the music had nine changes in the measure, then the spirits of the former kings might have suitable rites offered them. But, further, the 太師 *Tae sze* introduced the blind, and led them up to chant airs, and the 小師 *Seaou sze* ascended and chanted songs, striking the 祴 *Foo* (a sort of measure filled with chaff and covered with leather, giving forth a dull sound). The 磬師 *Shing sze* struck the stringed instruments; the 笙師 *Sang sze* offered up the *Chung* and the *Sang* (bells and organs); the 鎛師 *Po sze* beat upon the metal instruments; the 旄人 *Maou jin* practised posture-making at ordinary occasions with white cows' tails in their hands; the *Yo sze* made postures with feathers and plain staffs three covids long; and the 司干 *Sze kan* gave

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[1] Male and female bamboo, 九德 *Kew tih*, the nine virtues: 1. 寬而栗 *Kwan urh le*, liberal, yet rigid; 2. 柔而立 *Jow urh leeh*, pliant, yet determined; 3. 愿而恭 *Yuen urh kung*, particular, yet respectful; 4. 亂而敬 *Lwan urh king*, regular, yet reverential; 5. 擾而毅 *Jaou urh e*, benign, yet intrepid; 6. 直而温 *Chih urh wan*, straightforward, yet meet; 7. 簡而廉 *Keen urh leen*, giving as little trouble as possible, yet having all complete; 8. 剛而塞 *Kang urh sih*, firm, yet sincere; 9. 彊而義 *Keang urh e*, courageous, yet upright.

the articles used at times of posture-making. These all superintended the music played at times of offering sacrifice.

But in music the six barrels and six pipes were required to complete an air, and the ceremonies were conducted in every way with the utmost good will, the utensils and articles likewise being to the utmost degree correct. The 牛人 *Neu jin* had charge of preparing and offering up the bulls for sacrifice, and had also to give them over to the 職人 *Chih jin* for fodder. The 充人 *Chung jin* had supervision of binding victims without blemish prepared for sacrifice, and of binding or haltering them in their proper stables for rearing. The 封人 *Fung jin* adorned the victims for sacrifice, and fastened a cross bar athwart their horns to prevent them injuring people.

The 司烜氏 *Sze hwaie she* employed the 夫遂 *Foo suy*, or lens, and produced fire from the sun's rays, made use of the brass-polished mirror, and collected pure water from the moon, in order to prepare and cleanse the grain to be offered up, and with the fire he lighted the sacrificial lamps.

Moreover, the *Tae tsae* assisted the king in bringing in the victims for sacrifice, and the *Sze too* led the victims into the temple. The *Tsung peh* examined the victims and the iron furnaces; the *Sze ma* offered up living victims of fish; the *Sze how* presented dogs; and these, together with the *Neu jin*, prepared or made ready the bulls as victims. The 雞人 *Ke jin* offered or made ready the fowls; the 羊人 *Yang jin* the sheep or goats; whilst the 犬人 *Keuen jin* made ready the dogs. Thus particular were they in presenting pure victims for sacrifice.

The *Teen sze* had charge of the king's field, and prepared the grain for its appropriate vessels; the 司 婦 *Sze foo* led or brought in the females of the palace to make the offerings of cakes of grain in different shapes; the 廩人 *Lin jin* had charge of the grain in order to prepare it for being pounded and cleansed twice; the *Chung jin* had charge of the preparations of rice for sacrifice, in order to prepare or offer up the cakes of grain (either cooked or boiled); the *Seaou tsung peh* distinguished the different names of the cakes used in sacrifices; the 太祝 *Tae chuh* distinguished their designations. Thus particular were they in offering up grain cakes for sacrifice.

The 籩人 *Peen jin* had the care of filling the four[1] *Peen* (Plate 25). At the early sacrifice wheat and pulse were formed into a mixture;[2] seeds of hemp, boiled paddy, boiled millet, forms of tigers made in salt, large pieces of meat without bones, dried fish with ice, fresh fish, fish cut open and dried in the sun, were the offerings. At the noon-tide sacrifice there were dates, dried chesnuts, dried peaches, arbutus berries, and a kind of small chesnut; and at the second remove, there were water-chesnuts, the *Keen* plant (like a mallow), chesnuts, and dried pieces of meat. The last remove consisted of dumplings made of rice and beans, puddings made with meats, flour of beans, and cakes made of rice surrounded with bean flour.

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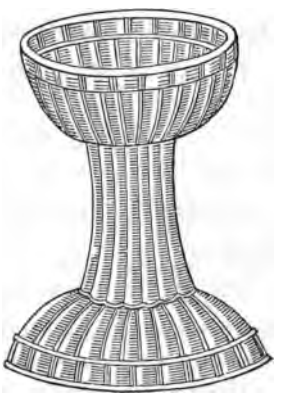

The 醢人 *Hae jin* had charge of filling the four[3] *Tow* (Plate 26). At the morning sacrifice salted vegetables, pickled vegetables and leaks, with pickle or soy made from meat without bones, roots[4] of the *Chang* (species of cactus) with soy made from the bones and meat of stags, salted scallion-flowers with soy made from the meat and bones of deer, and salted water-mallow with soy made from the bones and meat of the antelope. At the noon-tide offering there were salted marsh-mallows with soy made of cockles, the internal tunic of the stomach of animals with soy made from shell-fish, large shell-fish with soy made from the eggs of ants, flesh from the ribs of young pigs with soy made from fish; at the second remove, there were pickles made from hare with soy made from wild geese; and at the third remove, there came provisions made from wolves' fat, and rice (酏 *E*), and

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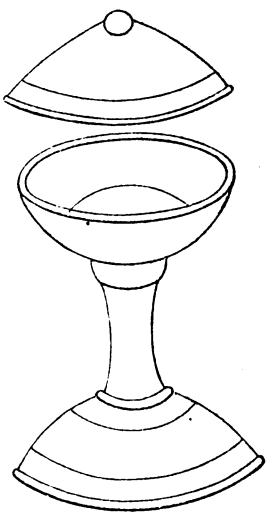

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[1] *Peen*, a bamboo-vessel used in sacrifice.

[2] *Fung*.

[3] *Tow*, vessels of sacrifice.

[4] 菖本 *Chang pun*, root of the acorus calamus, thought extremely efficacious in warding off demoniacal influences, stuck up against doors of Chinese houses on the fifth of fifth moon.

preparations made of pigs', cows', and sheeps' meat with rice (糝 *Tsan*). These, then, were the ceremonies for laying out the *Peen* and the *Tow*.

The 酒正 *Tseu ching* prepared the 五齊 *Woo tse* (see Part I.), and the three descriptions of wine. The 司尊彝 *Sze tsun e*, regulator of the *Tsun* and *E* wine vessels, had the supervision of the six *Tsan* cups, and six *E* vessels.

The 鬱人 *Yu jin* mixed fragrant herbs, the odour of which ascending invoked the gods.

The 鬯人 *Chang jin* prepared the 秬鬯 *Keu chang*, black millet wine, and invoked the descent of the gods. Thus were arranged the ceremonies for the use of the six *Tsun* and six *E* wine-cups.

The *Tae tsae* and the *Seaou tsae* assisted in the preparation of the precious silks as presents used in sacrifice. The *Tae tsung peh* offered up the pure sacrifice of cakes of grain in their appropriate vessels.

The 肆師 *Sze sze* made ready the victims used in sacrifice, and the presents of silks; the 天府 *Teen foo* arranged the precious gems; the *Tae chuh* arranged or distinguished the designations of the presents of silks. Thus were offered up the sacrifices of victims, and presents of silk.

But the temple (of ancestors) had also a 司修 *Sze sew*, whose duty it was to keep it clean; and as regards the 祧 *Teaou* (temple attached to the temple of ancestors wherein the tablets were removed as kings died), the 守祧 *Show teaou* blackened it with dark lime-wash and stored within it the clothing and robes left behind by the ancient kings, and feudal lords before them (the kings). At the times of offering sacrifices they were given to the effigies[1] to wear. This also was the office of the keeper of the *Teaou* temple.

Further, in like manner, the 司服 *Sze fuh* distinguished the felicitous clothing of the king used at times of sacrificing.

The 幕人 *Mo jin* prepared the long front cross curtains, the long falling curtains or blinds, the tent, and the covering or awning, used in the temple when the king sacrificed.

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[1] 尸 *She*, an effigy, represented formerly by persons bearing a resemblance to, and who took the place of an effigy representing the deceased.

The 司几筵 *Sze ke yen* had charge of the five[1] descriptions of stools to lean on, and the five[2] kinds of mats. For the king there was prepared the mat or carpet with a white border or margin, upon which was placed the five-coloured mat with its flowered border, and upon which was further laid the fine bamboo mat with its margin of black and white patchwork, and on the right and left sides of these were arranged the gem leaning stools.[3]

The princes of the empire in like manner used the rush mat with its five-coloured flowered margin, upon which was laid the mat made of cloth from the *Wan* plant, with its white border, and on the right side was placed the inlaid imitation-gem leaning stool. This also may be called preparing things to the utmost stretch of ceremony.

But when the broth without any pickles was set forth in sacrifice, although purified salt was offered up, yet was the bitter salt (produced from the salt ground without artificial preparation) esteemed the best: though strong sweet wine was laid out, yet was 元酒 *Yeuen tsew*, "Adam's ale," held honourable: and although there were coverings of ornamental cloth, yet were coarse cloths in requisition; in all things thus holding in honour the source of these things, and reverting to uncivilized times when they were as yet ignorant of things prepared by art, not considering the taste of the viands used, nor delighting in multiplicity of kinds and sorts.[4]

He who announced the principal ceremonies to the king was the *Ta tsung peh*; and he who instructed the king in the minor ceremonies of sacrifice was the *Seaou tsung peh*.

The *Ke jin* cried out the hour of night and the dawn of day, in order to rouse the host of officers.

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[1] Five kinds of stools: 1. 玉几 *Yu*, made of gems; 2. 彫几 *Teaou*, inlaid with imitation gems; 3. 彤几 *Tung*, red-coloured stool; 4. 漆几 *Tseih*, black-coloured stool, varnished; 5. 素几 *Soo*, white plain unvarnished stools.

[2] Five kinds of mats were made of—1. 莞 *Wan*, fine-woven cloth, made from the *Wan* plant; 2. 繅 *Tsaou*, five coloured mats; 3. 蒲 *Poo*, rushes; 4. 次 *Tsze*, fine bamboo; 5. 熊 *Heung*, bear skin.

[3] Natural productions, not those prepared by arts of civilization, were offered up as pourtraying in the thing presented the intention more than its intrinsic value.

[4] These mats decreased in size; formerly all sat and ate on the ground.

The 太史 *Tae she* held the books of ceremonies in order to arrange the host of officers in their proper places.

The *Tae chuh* distinguished the nine[1] orders of sacrifices, which were—the order sacrifice, invitation sacrifice, roast sacrifice, circumambulating sacrifice, shaking sacrifice, dipping sacrifice, wrapping-round sacrifice, cutting-off sacrifice, and the offering sacrifice: and also distinguished the nine kinds of bows, which were—first, bowing the head to the ground, keeping it down for a short time and then again raising it; second, the head bowed to the earth and immediately raised; third, bowing the head upon the hands; fourth, a shaking motion of the body, a sort of scraping backwards whilst bowing; fifth, bowing and keeping the forehead on the ground (done during the period of one year's mourning); sixth, bowing down with the forehead and afterwards raising the hands in salutation (done at seasons of mourning for parents); seventh, one salutation with the hands (a return bow of the prince to his minister, now in disuse); eighth, two salutations with the hands (mode of salutation when worshipping the gods); ninth, a reverential bend (the bow of the Chinese at the present day). Oh, how abundant were the forms of ceremony!

Now as regards the offerings of sacrifice at the temple of ancestors. In the first, libations of wine made from black millet were poured upon the ground, in order, by its odour, to invoke the celestial gods: this done, sweet wine was offered

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[1] Nine kinds of sacrifice: 1. 命祭 *Ming tse;* the *Tae chuh* directed those who from their likeness to the deceased acted as his effigy, to prepare leeks and salted vegetables: 2. 衍祭 *Yen tse;* the representative of the deceased took millet and minced lungs of animals, and used them in sacrifice: 3. 炮祭 *Paou tse;* the living effigy took roasted young pigs, and used them in sacrifice: 4. 周祭 *Chow tse;* the representative of the departed minced the flesh and bones of the different viands together, and went round offering the sacrifice: 5. 振祭 *Shing tse;* the representative of the deceased took dried fish and dipped it in salt, and then shook it free of the salt and offered it: 6. 擩祭 *Juy tse,* the representative took liver and lungs of animals and dipped them in salt for sacrifice: 7. 繚祭 *Leaou tse;* the representative of the deceased took the lungs connected with the trachea, which was wrapped round them, and then offered: 8. 絶祭 *Sih tse;* the representative cut the trachea from the lungs, but took the latter only for sacrifice: 9. 共祭 *Kung tse;* the articles of sacrifice used by the representatives were all offered up by the *Tae chuh.*

up in order to introduce the offerings of raw meat, after which the victims were cut asunder in order to present them ready-cooked; and when all these were arranged, the millet and pannicled-millet were introduced in order to prepare the noon-tide sacrifices.

Moreover, the regulator of the drinking-cups at times of spring and summer sacrifices offered up double sacrifices at early dawn of day: at times of autumnal and winter sacrifices, he offered sacrifices at early dawn, and again at noon-tide; at times of great quinquennial sacrifices, there were the double offerings early in the morning. These were the ceremonies observed at the quinquennial sacrifices to the royal ancestors, as also at the sacrifices of the four seasons.

The 社 *Shay* were the presiding divinities of the ground, and the 稷 *Tseih* the ruling divinities of the grain. When the *Ta sze too* established the kingdom, he first set apart the banks or walls for the gods of the land and grain.

The minor minister of instruction set up the temple to the gods of the land and grain, and adjusted the boundary of the king's field.

The *Fung jin* established or placed the walls of the land-gods, and settled or fixed the limits to the boundaries, and planted trees.

The *Tae tsung peh* took bloody sacrifices, and offered them to the divinities of the land and grain.

The *Seaou tsung peh*, at times of great visitations, propitiated with suitable sacrifices the gods of the land and grain.

The *Tae chuh*, when an expedition was contemplated, performed rites to the gods of the land: the *Seaou chuh*, when there were attacks from robbers or rebels, and when the military were called out, sacrificed to the gods of the land.

The *Ta sze ma* at times of the autumnal hunt, offered up birds and beasts in sacrifice to the land-gods.

The *Ta sze kow*, when a large army was marched forth, and when there were any deserving of capital punishment, exercised his power, and slew them at this time before the altars of the land-gods. Oh, were not the gods of the land and grain deemed most important!

Now the matters of presenting sacrifice had constant ceremonies, and the science of astronomy had still more its special officers.

The 馮相氏 *Ping seang she* had the duty of observing the year's moon, stars, and the lunar mansions, and their relative position to each other: he separated them into orders, determined the annual reckoning of the heavens, noticed the extreme length of the sun's shadow in summer and winter, and remarked the extreme shadow of the moon in spring and autumn, in order to distinguish the four seasons.

The 保章氏 *Paou chang she* recorded the changes and movement of the stars, lunar mansions, and sun and moon; and observed the changes taking place in the empire, in order to judge of felicitous or infelicitous events

By the twelve signs of the zodiac[1] for twelve successive years, he observed whether any thing unusual was portended, or whether the bestowal of blessings was indicated. He observed the five[2] different-coloured descriptions of clouds in order to determine their influences, and whether indicative of good or evil; he observed the changes of the wind blowing through the twelve months, and whether they harmonized with the season: these two officials had the charge of looking into these things. But the *Ping seang she* had charge of noting the constant natural events in astronomy, while the *Paou chang she* looked after the changes which occurred in the heavenly bodies.

Now, continuing our examination of this subject, there was the 眡祲 *She sin* officer, whose charge it was to note the rules for the ten[3] kinds of halos or vapours gathering round the sun in order to observe any unusual indications or felicitous signs, and to distinguish the calamities or blessings consequent thereon. Was not his office similar to that of the *Paou chang?*

We now pass on to the 太卜 *Tae po* (chief diviner), whose office it was to take charge of the rules for the 三兆 *San chaou*, 三夢 *San mung*, and 三易 *San yih*. The three[4] *Chaou* were, first, 玉兆 *Yu chaou;* secondly,

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[1] Chinese signs of the Zodiac—tiger, hare, dragon, snake, horse, sheep, monkey, cock, dog, pig, rat, and bull.

[2] 1. Green clouds indicated insects; 2. Black clouds indicated rain; 3. White clouds indicated mourning; 4. Red clouds indicated devastation by soldiers (war); 5. Yellow clouds indicated an abundant year.

[3] 1. Called *Tsin*, to encroach; a dark vapour at the side of the sun as it were about to contend with it, or enter its borders: 2. *Seang*, resemblance; a dark vapour attached to the sun, resting on the sun, and of some perfect form, as of tigers, &c.: 3. *Tseen*, a dark vapour resembling some sharp instrument, as it were shooting or darting into the sun: 4. *Keen*, a dark vapour encircling the sun, as a cap hanging down with appendages: 5. *Gan*, a dark vapour, having the appearance of collection of water, obscuring the sun's light, and converting day into night: 6. *Mung*, a dark vapour obscuring confusedly the sun, and causing it to be without brightness: 7. *Mei*, a vapour, halo, or bow, running through the sun and across the heavens, and screening the sun: 8. *Seu*, cloudy vapours rolling one upon the other, as it were falling down and crushing: 9. *Tse*, vapour ascending upwards in the morning and floating west: 10. *Seang*, mixed vapours, wearing resemblance to some object, and calling up that image to the thought.

[4] Three *Chaou*. Prognostics of good or evil are called *Chaou:* 1. *Yu chaou*, the veins and lines upon the tortoise back, close and fine as on the surface of a gem, belonging to the *Yang* or male principle of nature; 2. *Wa chaou*, the veins and lines projecting like the irregularities on a tile, belonging to the *Ying*, or female principle; 3. *Yuen chaou*, the streaks and veins on the tortoise back, broken and cracked as a dry field opens, half male, half female, principle of nature.

瓦兆 *Wa chaou;* and thirdly, 原兆 *Yuen chaou.* The three[1] changes (on the diagrams of the *Pa kwa*) were those of the 連山 *Leen san;* secondly, of 歸藏 *Kwei tsang;* and the third, 周易 *Chow yih* (works of the three dynasties, *Hea, Shang,* and *Chow,* each of which used a different diagram to commence the eight). The three[2] *Mung* were, first, 致夢 *Che mung;* second, 觭夢 *Ke mung;* and the third, 咸陟 *Han chih.* By these also were noted the felicitous or infelicitous events about to afflict the state, in order to announce to the king, that due preparations might be made for deliverance from the pending evil.

But he who opened the tortoise for omens of good or ill was the 卜師 *Po sze.* He who prepared the lighted brand of thorn-wood to open the shell, was the 華氏 *Suy she.* He who took charge of the six kinds of tortoises, was the 龜人 *Kwei jin.* These were all officers who discerned by means of the tortoise-shell.

The changes for divination by reeds were distinguished by the 筮人 *She jin* into nine, naming only four of them, 筮更 *She hang,* 筮咸 *She han,* 筮式 *She she,* and 筮目 *She muh.*[3]

The 占人 *Chen jin,* although he employed the eight reeds, and prognosticated according to the omens of good or bad import, nevertheless employed the eight diagrams, and observed the prognostics, that the omens by reeds might be corroborated. And the commencement of the section on the duties of the

[1] Three kinds of dreams: 1. those produced from previous thought of the subject; 2. unusual, or extraordinary dreams; 3. dreams arising without any previous thoughts on the subject.

[2] The three changes: 1. the *Hea* dynasty (B.C. 2204) commenced the eight diagrams with 艮 *Leang;* 2. the *Shang* (B C. 1765), with 坤 *Kwan;* 3. the *Chow* (B.C. 1121), with 乾 *Keen.*

[3] The nine occasions for divination by reeds were—1. when the seat of government was about to be moved; 2. in matters when the multitude differed in opinion; 3. as to what mode should be adopted in the management of any affair; 4. in what manner a complicated affair should be settled; 5. in matters of trade; 6. in marriage; 7. in sacrifice; 8. in the selection of the three attendants on war-chariots; 9. in the selection of officers for patrols.

Chen jin observes that he took charge of the prognostics by the tortoise. But did he not also avail himself of the comparatively easy principles of divination by reeds, and the difficult principles of divining by the tortoise?

Thus in both these matters did the former kings' motives display their sympathizing share in the misfortunes of the people, their previous use of these things (as example) before the people, and their intention to cause men to understand the hidden springs of the *Ying* and *Yang* principles, and to teach them to avoid the infelicitous and choose the lucky.

But this was not all. There were practitioners in the healing art, who looked after the internal and external diseases generated among the people; and by this may be seen the benevolent feeling of the former kings for their people. And there were also practitioners who observed the diseases incidental to cattle, which still further manifests the former kings' benevolent regard for all material things.

Now the 醫師 *E sze* were the superiors or 長 *Chang* of the medical officers, and at the close of the year inspected all medical matters (made medical inspections), in order to fix the allowances or salaries of the officers. In ten cases the complete recovery of the whole was reckoned most praiseworthy; a failure of one case out of ten ranked next; two cases out of ten unsuccessfully treated came next; three out of ten then followed; and the unsuccessful treatment of four out of ten ranked the lowest.

The practitioners in internal diseases (physicians) employed the five[1] flavours, five kinds of grain, and the five[2] kinds of medicinal herbs, in order to treat diseases. They made use of the five[3] different kinds of climate, the five different sounds (of moaning), the five different colours, in order to ascertain whether the patient would live or die; in the second place they observed the changes which took place in the nine[4] apertures; in the third place they paid attention to the movements of the nine viscera.

Whenever any of the people had diseases, either of long standing or of recent origin, they were classed under their proper heads, and treated.

The 瘍醫 *Yang e* (practitioners in external complaints) had charge of medicines applied externally (plaisters). The medicines usually employed were those

[1] Five tastes: 1. wood, the taste of which is sour; 2. fire, the taste of which is bitter; 3. metal, the taste of which is pungent; 4. water, the taste of which is salt; 5. earth, the taste of which is sweet.

[2] Five medicines: 1. sour things nourished the bones; 2. bitter things nourished the outer muscles; 3. pungent things nourished the sinews; 4. salt things nourished the pulse or veins; 5. sweet things nourished the deep flesh.

[3] Five kinds of climate: 1. spring-breeze, balmy; 2. summer-breeze, hot; 3. autumn-breeze, dry; 4. winter-breeze, cold; 5. and the termination of each of the four seasons, damp.

[4] Nine apertures; eyes, ears, nostrils, mouth, urethra, rectum.

of sour taste to strengthen the osseous system; pungent medicines to strengthen the sinews; salt to support the pulse; bitter things to sustain the breath; and sweet things to support the flesh: by deobstruents were the nine apertures cherished.

Whenever external disease appeared upon any person he received medicines from the doctors.

But, further, it was found that the sickness of men constantly arose from unguarded indulgence in meats and drinks. Hence were there 食醫 *Shih e*, who had charge of regulating the king's six kinds of diet, the six kinds of drinks, and of the component parts of rare viands. A grain diet accorded with spring-time; savoury soup diet accorded with the summer season; diet with pickles with the autumn; and wines with the winter season. Although the various diets were taken in accordance with the seasons, still in spring the greater number of things eaten were of sour taste; in summer bitter; in the autumn pungent; and in the winter the greater number of things eaten were salt, with deobstruents and sweets, in order to recruit and strengthen, which also harmonized with the seasons. Bullocks' meat required paddy grain; sheep or goats' required millet; that of pigs the round yellow-grained pannicled millet; and that of dogs, glutinous rice. The meat of wild geese required wheat; fish required 菰 *Koo* (a description of rice grown in marshes). Further, it was highly necessary that things should be taken which accorded with each other, and perfected the flavour. In this manner not only did the king guard against improper diets, but all virtuous good men in their foods followed the example.

Now, although the honourable and the noble indubitably took care of themselves before they were sick, yet neither did the low-born and ignoble wait until they were sick before they paid attention to themselves in diet; and this brings us to notice the 凌人 *Lin jin*, who in the twelfth moon of the year directed the cutting of blocks of ice; in spring, regulated the (鑑 *Keen*) ice-stores; in summer, distributed the ice.

The 掌事 *Chang sze* cleared out in autumn the houses, and prepared the ice-tubs (*Keen*); at times of offering sacrifice offered up ice to visitors and guests; and at times of great mourning prepared the large platter with ice (upon which the body of the deceased was laid to arrest putrefaction). These measures therefore prevented severe sickness arising from heat, and preserved the people from visitations of untimely death.

The 司爟 *Sze kwan* in the spring quarter observed the rising of the planet Mars, in order to determine what woods should be used for cooking food,[1] and the

[1] Different woods were selected for this purpose at the different seasons.

people likewise followed his example: in the autumn time he observed its setting, and the people likewise followed his example. Thus there were changes of fire for the four seasons, in order to rescue from sicknesses incidental to the seasons. But still further, the *Fang tseang she* had the superintendence of, and wore,[1] the bear-skin dress with the four golden eyes. With dark-coloured garments and red-coloured petticoats in his hand, he held a spear-like weapon, and spreading abroad a shield, and leading 100 attendants, he exorcised the evil diseases of the four seasons, visiting houses from whence he might expel diseases. Was not this making due regulation ere sickness began?

But although the divine sages regulated the empire, they still entertained anxious thoughts lest their benefits conferred might not be sufficiently extensive, and lest the multitude should not be taken the utmost care of: therefore was there benevolent regard and respect for the aged, and kindly care for the young in years; and this consisted of ceremonies of entertainment in the palace. The 外饔 *Wae yung* had charge of outside sacrifices (not the ancestral temple) and of splitting open the victims, and of cooking them; and when the State invited to entertainments the aged and the fatherless (those who had done good service to the State), then he had charge also of splitting open the victims, cutting up the meat, and cooking. The 酒正 *Tsew ching* had charge of offering or preparing the king's wines. Whenever the aged and fatherless were invited to entertainments he also offered up the wine. The 羅氏 *Lo she* offered up wild doves for the nourishment or support of the 國老 *Kwo laou.*[2] The *Wei jin* took from the city gates and post-barrier stores in use for strangers, to support the aged and orphans.

The *Sze mun* appropriated some of the State-property for the maintenance of the aged and for the orphans of those who had died in the service of their country. Moreover, in granting exemption from vassalage to the State, it was highly necessary that distinction should be made between the old and young. In extenuation and remission of punishments, and in law-suits, it was essential to consider the old and young. Thus, without waiting for the call of the 懷方氏 *Hwae fang she,* did the people flock together from distant places: those who delighted in good acts were collected together without the aid of the 合方氏 *Ho fang she;* the laws were promulgated, and the State rectified, without the 匡人 *Kwang jin;* and the king's will was expounded without the 撢人 *Tan jin,* in order to

[1] This dress was in shape like a sack, and drawn on over the head.

[2] *Kwo laou,* first-rank officers who had retired from office at a great age.

gladden the people, and the empire was swayed as it were in the hollow of the hand.

But through beneficent feeling to the people there followed tender compassion for all material things, which the former kings were also mindful of in the government of their kingdom. In the first place there were hills and forests, of which the moving creatures were hairy (animals), and the things which were planted were fruit trees; secondly, rivers and marshes, of which the moving creatures were scaly (fishes), and the planted things juicy (melons, &c.); thirdly, mounds and elevations, of which the moving creatures were the feathered tribe, and the planted things were fruit-trees (bearing fruits with coverings or husk, such as the liche,[1] &c.); fourthly, banks and bunds, the moving inhabitants of which were shelly, and the planted things leguminous plants; fifthly, flat marshes, of which the moving inhabitants were toads and frogs, and the planted things mixed herbage of reeds and rushes. These were the products of the five different descriptions of ground.

The *Ta sze too* observed the different rules for the cultivation of the ground, and distinguished the soil for its appropriate purposes.

The 山虞 *San yu* had charge of the government orders for hills and forests, and set up prohibitions and rules for guarding them: in the eleventh moon hard timber was cut down; in the fifth moon soft wood was felled; and orders were issued to the mass of the people to hew materials in proper seasons.

The 林衡 *Lin hang* had charge of the prohibitions and orders for patrolling the forests and feet of the hills, and he enforced the rules for guarding them. If wood was required to be hewn, the orders were obtained from the *San yu.*

The 川衡 *Chuen hang* had supervision of the prohibitions and orders for patrolling the marshes and rivers, and arranged their proper guards.

The 澤虞 *Sih yu* had charge of the stern inhibitions for the state marshes, and in due seasons sent up fish to the 王府 *Yu foo* for the king, and the remainder was distributed among the mass of the people. Thus, not only was the produce of all the hills and marshes beneficial to the people, but, moreover, the kings retained a tender regard for duly nourishing all sentient beings.

It may be further inferred that the charge of rearing fierce beasts, and training them up or taming them, devolved upon the 服不氏 *Fuh puh she.* The charge of rearing birds and causing them to increase in numbers and multiply, as also taming them, fell upon the 掌畜 *Chang chuh.* Then among those who

[1] A fruit about as large as a small walnut, with a shell or husk, inside of which is a white, pulpy, juicy fruit with a seed or kernel, in shape like a small acorn.

were so requisite that they could not be dispensed with were the 獸人 *Show jin*, who hunted in the proper season; the 獻人 *Yu jin*, who caught fish in season; the 龜人 *Peih jin*, who speared the *Peih* (species of tortoise) in due season. Was there not a benevolent heart inherent in the kings?

Now, although it was thus, still there were creatures and things which caused misfortune to the people, and still further was it incumbent that they should be removed. The 柞氏 *Tsih she* had charge of cutting down all injurious or useless timber. When the summer solstice arrived, orders were given to cut down the hard woods and destroy their roots by fire.[1] When winter arrived, orders were given to hew soft woods which were useless, and to destroy their roots by water.[2] The 薙氏 *Te she* had charge of cutting down. In the spring-time grass began to grow, and it was ploughed up and turned in; when the summer came, it was cut down; in the autumn, when the grass had seed, it was cut, that the seed should not fall and germinate; and in winter the grass was rooted up by the harrow. These changes were all required, for it was necessary it should become blended with the earth as manure, in order to plant grain.

We now pass to the 冥氏 *Ming she*, and he killed the fierce savage beasts; the 庶氏 *Shoo she* removed poisonous reptiles; the 穴氏 *Heue she* killed the beasts (bears, &c.), which retired to their dens in winter; the 翨人 *Tsze jin* killed fierce birds; the 翦氏 *Tseen she*, by destroying worms, &c., removed injurious creatures; the 蟈氏 *Kwo she*, by male chrysanthemum plants thrown into the water, drove away the toads; the 壺涿 *Hoo che*, by the baked-earthen drum thrown into the water, drove away the insects[3] of the water.

The 庭氏 *Ting she*, by arrows made at times of eclipses of the moon, killed the infelicitous birds of evil omen. All these descriptions of animals and creatures

[1] Timber which was useless, or which grew in places interfering with cultivation, which took from the ground its nourishment.

[2] The sun, or summer, is the male principle, as also is fire; so that the *Yang* (male principle), or hard woods, were completely destroyed by this element: water, as the female principle, was used likewise to destroy, having the *Ying* or female principle.

[3] Among which was an aquatic kind of fox, said to be able to injure people by biting its shadow.

required to be attacked and destroyed. And herein may be seen that there was an appropriate season or limit for receiving nourishment, and that those things given by heaven the former kings could not bear to disregard, but were moved to tender acts of benevolence towards all living creatures.

Misfortunes and injury must be removed; and the dwellings of the people have no cause of injury or misfortune; and this was brought about by the righteous regulation of all animate and inanimate things.

In this manner did the former kings in every way consider to the utmost the welfare of the people. Truly the ceremonies of the *Chow* dynasty is justly deemed a work by which 姬公 *Ke kung* brought about a time of peace and plenty: and those who read it may understand the meaning of 關雎麟趾之意 *Kwan che lin tsih che e!*—"The cry of the *Che*[1] bird, the footsteps of the *Lin*[2] beast!"

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[1] The cry, *Kwan kwan*, of the *Che kew* bird, is heard from the river flats,
Still and retired, like a virtuous woman.

Wan wong of the *Chow* dynasty was born with sage-like virtues; he took a divine woman named *Sze she* for his wife or queen. The men of the palace, on her first arrival, seeing that she was still and retired, and correct in morals, composed verses commencing as above.

[2] *Lin*, a stag of a large size, a benevolent beast, which would not tread upon growing grass or herbs, neither would it tread on any living creature.

The expression "steps of the *Lin* beast," is used metaphorically by poets to designate the great benevolence of *Kung tsze*, the son of *Wan wong*.

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